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Religious TV Spots: Guidelines for Developing a Mass Media and Follow-up Strategy

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Andrews University

D.MIN. 1980

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**Andrews University
Seventh-day Adventist Theological Seminary**

**RELIGIOUS TV SPOTS: GUIDELINES FOR DEVELOPING
A MASS MEDIA AND FOLLOW-UP STRATEGY**

**Project-Report
Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Ministry**

**by
Assad Bechara
July 1980**

RELIGIOUS TV SPOTS: GUIDELINES FOR DEVELOPING
A MASS MEDIA AND FOLLOW-UP STRATEGY

Project-Report
in partial fulfillment of the requirements
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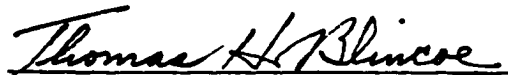
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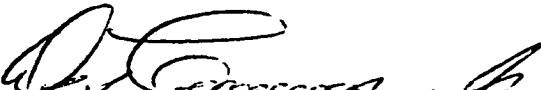
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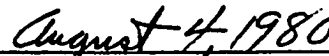
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ABSTRACT

**RELIGIOUS TV SPOTS: GUIDELINES FOR DEVELOPING
A MASS MEDIA AND FOLLOW-UP STRATEGY**

**by
Assad Bechara**

Chairman: James David Chase

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ABSTRACT OF GRADUATE STUDENT RESEARCH

Project-Report

Andrews University

Seventh-day Adventist Theological Seminary

**Title: RELIGIOUS TV SPOTS: GUIDELINES FOR DEVELOPING A MASS MEDIA
AND FOLLOW-UP STRATEGY**

Name of researcher: Assad Bechara

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Date completed: July 1980

Problem

Television is being regarded by the Seventh-day Adventist Church in Brazil as a new avenue for evangelism. Since research indicates that one of the most effective formats for TV evangelism is the TV spot, this project suggests the use of thirty-second TV spots as a viable means of evangelism in the Brazilian context. The project further recommends principles for the development of a TV-spot series to be used along with a media mix and a follow-up program conducted by youth groups.

Method

An analysis of the history of God's communication with mankind reveals several principles that can be applied to even the most modern methods of communication. Perhaps the most important of these can be found in God's ultimate effort to reach humanity, Jesus Christ--the Word made flesh. In addition, Christ's own methods of touching His hearers provide a model for communicators of today. His parables, in particular, had goals strikingly similar to those of today's carefully designed TV spot. Their very brevity validates the religious TV spot's attempt to communicate a stimulating religious message in thirty seconds or less. Jesus' use of simple language and symbols drawn from everyday life in His parables also illustrates valuable principles of communication.

A review of literature confirms as well that the spot is an effective genre, currently popular with religious groups and station and network executives alike. The literature which deals with production-related aspects of TV spots indicates that spots are in demand as a form of advertisement because of their short segment length. They are also one of the most economical methods of religious presentation. But it is evident that, if spots are to be accepted for airing, especially during prime time, they must be of excellent quality. A study of station/network-related aspects of TV spots reveals that leaders in television are enthusiastic about the use of spots for religious purposes because of rating pressures and time/media considerations. Finally, literature concerning audience-related aspects of TV spots contains many studies showing that audiences are most attentive to that which speaks to their

felt needs and interests. It is determined, however, that the religious communicator should seek to stimulate his audience as well as meet its felt needs.

Personal experience has given insights into the actual development of a TV spot series for evangelism. Since television reaches a large, heterogeneous audience, other media may be necessary in order to speak to specific segments of a population during a campaign. Each medium has various advantages and disadvantages which need to be taken into account in the development of a media mix. The impersonality of television also makes a simple spot series insufficient. A message as personal as the Gospel must be communicated also in person. A personal follow-up program is, therefore, necessary. Youth groups function very well in this activity. Not only can young people bring a vibrant message of love to the public, but--as a result of the climate of credibility established by the TV spots--they can experience new witnessing confidence and personal spiritual growth.

Conclusion

The TV-spot series, in conjunction with a media mix and a follow-up program conducted by the youth of the church appears to be a valuable addition to the evangelistic program of the Brazilian Seventh-day Adventist Church. Spots are economical, well-accepted, and effective. Campaigns which use them bring favorable attention from the general public to the church. But most importantly, they help to meet the needs of the community--with sensitivity born of love--and to turn the eyes of a seeking world to God's message of hope.

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ACKNOWLEDGMENTS

This study of religious TV spots as an important part of an evangelistic campaign grew out of my work with the young people of Brazil. Their enthusiasm and dedication have been an inspiration to me and I am deeply indebted to them. I also remember with particular gratitude the team of specialists who spent hours planning and discussing before each campaign, who helped me put into practice many of the principles I have attempted to elucidate in this project.

My training began at the "Fauldade de Comunicacao Helio Alonso" to which I wish to extend my appreciation as well. A word of thanks should also go to TV Globo Network and other media involved in making the Brazilian campaigns a success. The East Brazil Union, its local fields and churches gave highly appreciated cooperation during all the campaigns. Without the contributions of all these people and associations, this project would never have had a beginning.

The "Hospital Adventista Silvestre" and the South American Division made possible, by their financial aid, my study at Andrews University; to them, too, I owe a debt of gratitude.

I am especially grateful to the Andrews University faculty members who have participated on my Doctor of Ministry committee. James D. Chase, chairman, has given generously of his time and participated with me in a comfortable exchange of ideas. His advice and contributions have been invaluable. Arnold Kurtz undertook the important task of

helping to refine the scholarly aspects of the project. Des Cummings, Jr., brought special insight to his reading of the project; this has made his suggestions incalculably helpful. I am also grateful to Werner and Nancy Vyhmeister for their moral support. I have appreciated the efforts and inspiration of all my professors at Andrews University.

I would like to acknowledge the excellent editorial help and suggestions given by Joyce Jones and Meredith Jones. I am thankful to Pat Saliba for her fine typing.

Words are not adequate to express the gratitude I feel to my wife, Najla, whose loyalty and love have supported me throughout life and particularly in my studies. I would like to say thank you to my father and my sons, Paulo and Carlos, for their patience and selflessness during the completion of this project. Other family members and friends have been supportive; I appreciate them deeply.

Gloria somente a Deus!

CHAPTER I

INTRODUCTION: AN OVERVIEW OF THE PROJECT

The Task of the Project

The objective of this project is to develop guidelines for television-spot evangelism in the Brazilian context, supported and supplemented by a media mix and follow-up approach involving youth groups.

Justification of the Project

1. Currently there is a widespread feeling in the Seventh-day Adventist Church in Brazil that the time has come for television evangelism, although it has not been clearly defined what format should be pursued and by what means it should be implemented.

2. It seems appropriate to consider the religious television spot as a valid alternative to the larger format programs because it is more economical, convenient, and accepted by the communication industry. It is possibly also a more effective means of reaching non-Christian audiences who, though their attention is not focused on religious programs, might be surprised by crisp, short, thought-provoking messages at various times during the day.

3. The TV spot is a regular component in marketing. So it is highly compatible with a media mix of billboards, posters, newspaper and magazine ads, radio spots, and direct mail, depending on the selected segment of the target audience to be reached.

4. Recent research findings clearly show that the TV-spot approach does create a climate of credibility and trust. Such a climate is essential to effective interpersonal Christian witnessing, such as that which is often done by Adventist youth groups in Brazil.

Description of the Project

The project attempts to provide the following:

1. A reflection on the value of communicating at the level of the receiver (the doctrine of the Incarnation is seen as a theological paradigm).
2. An overview of recent representative literature concerning the use of the religious TV spot, the inherent qualities of an effective spot, and the use of the TV spot in a media-mix setting.
3. A sampling and analysis, in terms of their utility for Brazil, of ten recent public service and religious TV spots including some which received award recognition.
4. A suggested list of themes for TV spots which could be developed, based on the contemporary Brazilian context and research findings.
5. An actual sample of the TV spot in storyboard form.
6. A suggested logo and lay-out design for a representative sampling of media-mix materials such as billboards, posters, magazine and newspaper ads, radio spots, and direct mail.
7. A youth-involvement strategy, consisting of a variety of alternatives (the entire strategy would function at the local church level and would bridge the gap between mass-communication and individual care by means of personal contact and fellowship).

Except as references are made to past experiences, the project and its report do not include implementation information.

Organization of the Paper

This study begins in chapter II with an examination of God's model of communication--the Incarnation of Jesus Christ. Principles are drawn from Christ's example which can be applied to Christian forms of outreach. A review of representative literature relevant to the project is presented in chapter III. The TV spot is discussed as an effective way to expose the public to Christianity. The TV spot can be effectively supplemented with other forms of media. The possibilities and their advantages and disadvantages are examined in chapter IV. Chapter V deals with a personal contact campaign which might ideally follow the use of mass media for evangelism. Chapter VI provides a summary of the study.

Definition of Terms

Several media-related words are used in this report. For the reader's convenience, definitions of these technical terms are provided below.

Ads. Advertisements.

Affiliates. A broadcast station contracted to a network for more than ten hours of programming a week.

Audience Composition. The demographic makeup of people represented in an audience with respect to income group, age, sex, geography, among other.

Background. (1) Portion of the scene farthest from the camera, (2) scenery or ground against which drawings (cels) are filmed, (3) sounds, usually unintelligible or at least secondary, accompanying

the principal sounds (abbreviated BG).

Copy. The words in an advertisement.

Copywriter. One who writes advertisements and commercials.

Cost per Thousand (CPM) The advertising cost to reach 1,000 units of audience.

Coverage. A term used to define a medium's geographical potential. In newspapers, the number of circulation units of a paper divided by the number of households in the metro area. In magazines, the percent of a demographic market reached by a magazine. In radio-television, the percent of television households that can tune-in to a station (or stations) because they are in the signal area. In outdoors, the percent of adults who pass a given showing and are exposed in a fifteen-day period. In previous years, coverage meant the same as reach. Today, the meaning will depend on which medium is being discussed.

CU. Television script symbol for close-up.

Direct Mail. Actually a redundant phrase because it describes the use of the mail for mass communications from the advertiser. However, the use of "direct" serves to eliminate confusion with "mail order," which uses space advertising, and instructs the reader to write to the advertiser.

Dissolve. A gradual transition from shot to shot, whereby the two images temporarily overlap. Also called lap-dissolve, or lap.

ECU. Extreme Close-Up. Same as XCU.

Editing. The selection and assembly of shots within the picturization concept.

Fade-in. (1) An optical effect in which successive frames of film, starting from black, is given more and more exposure until the scene is finally raised to its full, normal exposure. The connotation of fades is that a change of place and/or a major change of time is occurring. They are often likened to an act curtain (rather than a scene curtain) in theatre, as regards time/place change. (2) In sound, an increase in volume from silence to an acceptable level.

Fade-out. (1) The opposite of the fade-in: a gradual transition from the normally exposed image to final blackness. (2) In sound, a decreasing level of volume until inaudibility.

Format. Length, shape, and style of a program.

Freeze-frame. An optical effect in which one frame of film is repeated many times, giving the illusion that the action is frozen in time, or that the action has suddenly become a still photograph. The connotation of the freeze-frame (beyond its possible values of transforming motion into a studiable static tableau) is that the objects/subjects in the frame have become memorialized, or have passed into another plane, apart from the "naturalism" of motion.

ID. An eight-to-ten-second announcement between TV programs. Usually station identifications are superimposed on the commercial. In that case, there are eight seconds of video for the advertiser and ten seconds of audio.

Impact. The extent and degree of consumer awareness of an advertisement within a specific medium.

Industry. Managers and professional workers in television network and stations.

Layout. The rough design of the advertisement.

Logo. (1) A designed visual symbol. (2) An advertiser's identification trademark, or the station's or network's identification (e.g., the CBS eye, the MGM lion, etc.).

LS. Long Shot. (1) A visual overview; an open, orienting angle. (2) In the case of a single figure, the inclusion of the entire figure plus some margin above and below. (3) A shot which distances the audience from the action.

Market Potential. That portion of a market that a company can hope to capture for its own product.

Market Profile. A demographic description of the people or the households or a product's market. It may also include economic and retailing information about a territory.

Marketing. Distributing products or services at a profit. Differs from "selling" in that selling is only one of the tools of marketing.

Media. An umbrella term that includes all means of communication that accept advertising: television networks and stations, radio networks and stations, newspapers, magazines, newspaper supplements, outdoor advertising companies or any other.

Medium. Any vehicle used to convey an advertising message to the public such as television, billboards, newspapers, magazines, radio, and direct mail.

MS. Medium shot. A shot from a middle distance between CU and LS. In the case of a single figure, the medium shot includes the head and torso, revealing use of the hands. Sometimes

(though rarely) called a mid-shot.

Network. Two or more stations contractually united to broadcast programs, that is, network programs.

Pan. (1) Pivoting of a stationary camera along a horizontal axis. (2) Literally, abbreviation of "panorama."

Prime-time. Four hours of a station's broadcast schedule attracting peak audiences: traditionally from 7:00 p.m. to 11:00 p.m.

PSA (Public Service Announcement). Broadcast time contributed by stations for messages of a non-commercial nature.

Rating. Relative measurement of potential broadcast audience size.

Reach. The number of different persons or homes exposed to a specific media vehicle or schedule at least once, usually measured over a specific period of time, e.g., four weeks.

Saturation. A level of advertising weight several times above normal coverage and frequency levels standard for the market or product involved. Saturation implies simultaneous achievement of wide coverage and high frequency designed to achieve maximum impact coverage or both.

Selective Magazines. Magazines which, because of their nature and editorial content, appeal only to a certain type of audience.

Script. A manuscript containing specifications of a presentation in any medium.

SFX. Script symbol for sound effects.

SOF. Script symbol for sound on film.

SOT. Script symbol for sound on tape.

Share. Percentage of households actually viewing television during an average minute of station's programming based on audience surveys.

Shot. A single run of the camera. There are no cuts or optical transitions within a shot. May be thought of as a single pictorial composition unless there is motion of subject, camera, or both.

Spot. A broadcast commercial, usually 20, 30, or 60 seconds in length.

Storyboard. A series of drawings resembling the panels of a comic strip which reveal the continuity of a presentation, including camera moves, transition methods, sound elements, and, most importantly, the composition of proposed shots.

Superimpose. To overlay two or more images on to the same strip of film (or videotape) by means of camera or lab work. Particularly popular in tilting, where the words are "burned in" against a pictorial background (abbreviated in TV as "super").

Tag. (1) Musical phrase to close a radio or TV program or spot; (2) the final words of a TV spot; and (3) the final brief closing scene.

Take. The Primary unit in shooting film: amount of action recorded during the interval between turning the camera on and turning it off. A take is a shot.

Talent. Collective name for all performers and actors who appear regularly on television.

Target Audience. The desired or intended audience for advertising as described or determined by the advertiser. Usually

defined in terms of specific demographic (age, sex, income, etc.) purchase or ownership characteristics.

Teaser. (1) Form of program opening designed to present an enigma or other provocative material so as to induce the audience to stay tuned. (2) In TV dramatic or comedic forms, a kind of prologue which sets the situation while exciting interest, therefore sometimes called a hook.

Test Market. A given marketing area, usually a metropolitan census region in which a market test is conducted. It is sometimes used as a verb to refer to introduction of a new product.

Vehicle. A particular advertising medium, e.g., a particular magazine or station.

Voice Over. Used to describe the audio portion of a television commercial when the speaker is not on camera as opposed to lipsync, narration, or other spoken lines from an unseen source.

Waste Coverage. The audience members of a magazine, newspaper, radio or television, who are not prospects for a particular advertised product. Coverage in an area where an advertiser does not have distribution of his product.

Zoom. (1) Optical effect created by a variable-focal-length lens or by optical printing, in which a subject is moved from CU to LS or vice-versa during a take. (2) Apparent movement, usually rapid, of subject toward or away from the camera. The zoom resembles a dolly shot, but appears more artificial because the subject, and not the viewer, seems to approach or retreat.¹

¹Media-related terms receive their most accurate descriptions from those active in media-related fields. The terms here defined were

selected and adapted from various sources; i.e., Alen Benn, The 27 Most Common Mistakes in Advertising (New York: American Management Association, Datatab Inc., 1978; Lincoln Diamant, ed., The Broadcast Communications Dictionary (New York: Hastings House, Publishers, 1976; Stuart W. Hyde, Television and Radio Announcing, 3rd ed. (Boston: Houghton Mifflin Company, 1979); Robert Lee and Robert Misorowski, Script Models--A Handbook for the Media Writer (New York: Hastings House Publishers, 1978); Herbert Zettl, Television Production Handbook, 3rd ed. (Belmont, California: Wadsworth Publishing Company, Inc., 1976).

CHAPTER II

REFLECTIONS ON THE INCARNATION OF CHRIST AS A PARADIGM FOR COMMUNICATION AT THE RECEIVER'S LEVEL

Introduction

The Incarnation was the climax of God's efforts to communicate with man. This chapter discusses this perfect model of communication--how Christ identified as closely as possible with His hearers. Christ's communication with His contemporaries reflects in turn the essence of the Incarnation. As we study Christ's example as a communicator we can draw a lesson from His methods of telling parables, using simple language which His hearers understood, and making personal contacts, and apply the principles to our use of modern techniques for broadcasting the same Good News that Christ brought to the people.

Throughout the history of the world, God has attempted to communicate with man. In the Garden of Eden, man and his God communicated freely with one another. As soon as man sinned the face-to-face communication between him and the Creator was broken. Sin created a separation described dramatically by the prophet Isaiah: "But your iniquities have made a separation between you and your God, and your sins have hidden His face from you, so that He does not hear."¹

¹Isa 59:2, NASV.

God's Multi-Media Communicative Acts

Immediately after man's fall, God initiated a continuous movement toward man, seeking to reestablish the lost dialogue. God made use of all viable media. The Bible gives these examples:¹ His created works,² the sacrificial system,³ the rainbow,⁴ the Sabbath,⁵ the Urim and Thummin,⁶ the fiery serpents,⁷ angels,⁸ dreams,⁹ the voice from heaven,¹⁰ the Holy Spirit,¹¹ prophets,¹² and Scripture.¹³

However, none of the media which God used could communicate as clearly as His personal presence. Men could read much of God's will in nature and in the writings of the prophets, but this was not enough. God had to assume human nature in order to reveal Himself to humans. The climax of God's effort to communicate with man came in the Incarnation when He came in person to live our experience. He not only came, but He became one of us. He even assumed the role

¹James D. Chase, "Radio Spot Evangelism: The Development of a Research-based Radio Spot Series for Nominal and Non-Christians" (D.Min project/dissertation, Andrews University, Berrien Springs,, Michigan, 1977).

²Ps 19:1-2; cf. Rom 1:20; Acts 14:17.

³John 1:29.

⁴Gen 9:13; 13.

⁵Ezek 20:12; cf. Exod 31:13.

⁶Num 27:21; cf. 1 Sam 28:6.

⁷Num 21:4-9.

⁸Heb 1:14; cf. Ps 34:7; Gen 19:15; Num 22:31-35.

⁹Gen 37, 40, 41; Dan 2:1-49; cf. Dan 4:5-27.

¹⁰Exod 19:9, 19; Matt 3:17, 17:5; John 12:28.

¹¹Matt 10:19-20.

¹²Amos 3:7; Num 12:6.

¹³2 Tim 3:16.

of a servant so that He could identify as closely as possible with our needs. "The incarnation was God's point of contact with the race,"¹ and Christ is His supreme communicator, the total revealer. For this reason, if we would listen to God, we must listen to Christ; if we want to see God, we must see Christ; if we desire to understand God's message, we have to focus on Christ. This is what John meant when he declared that he "heard," "saw," "looked upon," and "felt" that life.² God's most relevant communication is that which enables us to see and understand Him. Short of a vision that would overwhelm us, the incarnation is the only way in which we can catch a clear glimpse of the Father's character and nature.³ It is also the way the eternal God made it possible for human beings to be embraced by a just and forgiving Father.⁴

The Incarnation, God's Ultimate Communication

The Essence of the Incarnation

Therefore, in Christ we have "the Man for God who claims men completely to them."⁵ He is the channel through which the Father can

¹P. B. Fitzwater, Why God Became Man (Chicago: The Bible Institute Colportage Association, 1936), p. 15.

²Walter R. L. Scragg, The Media, the Message and Man (Nashville, Tennessee: Southern Publishing Association, 1972), pp. 40, 41.

³Edward Heppenstall, The Man Who Is God, A Study of the Person and Nature of Jesus, Son of God, and Son of Man (Washington, D.C.: Review and Herald Publishing Association, 1977), pp. 28, 68.

⁴Fitzwater, p. 17.

⁵George S. Hendry, The Gospel of the Incarnation (Philadelphia: The Westminster Press, 1958), p. 114.

bless mankind.¹ Jesus is totally centered on the Father and totally open to man. This is the essence of communication.² Thus, the incarnation is the culminating moment of a progressive process, the climax of God's communication.³ "In many and various ways God spoke of old to our fathers by the prophets; but in these last days he has spoken to us by a Son."⁴ In the fullness of time God communicated Himself to us through the person of His Son.⁵ The process of God becoming man is the supreme act of communication; consequently, the God who became man is the supreme communicator.⁶

The Purpose of the Incarnation

God did not send Jesus just to impress us. He was sent to be "the revelation and expression of all that God has done and all He is."⁷ The God who spoke through the prophets is the God who communicates with us through the person of the Son. The Son considered Himself a witness of what He had seen while with the Father.⁸ The Son is the revealer because as the "truth" and the "life" and the "light of the

¹Robert Isaac Wilberforce, The Doctrine of the Incarnation of Our Lord Jesus Christ, in Its Relation to Mankind and to the Church (London: John Murray, 1848), p. 220; John 16:14.

²Knud Jorgensen, "Models of Communication in the New Testament," Missiology: An International Review (October 1976), p. 469.

³Robert Lawrence Ottley, The Doctrine of the Incarnation, vol. 1 (London: Methuen & Co., 1896), p. 22.

⁴Heb 1:1, 2.

⁵Jorgensen, p. 467.

⁶Cees Hamelink, Perspectives for Public Communication--A Study of the Churches, Participation in Public Communication (Holland: Ten Have, 1975), p. 37.

⁷Heppenstall, p. 83.

⁸Walter Lowrie, The Doctrine of Saint John: An Essay in Biblical Theology (New York: Longmans, Green, and Co., 1975), p. 163.

world" He has brought the knowledge of God to man.¹ The Son's glory consists in being the revealer. This is demonstrated in the entire Gospel. He is the only way to the Father (John 14:6), and whosoever sees Him truly sees the Father (John 14:9).² Thus, the total revealer brings a new meaning to communication in that God's revelation in words is not complete unless it is translated into real life.³

How, then, did Christ communicate His purposes into real life that mankind might better comprehend His mission? "As the high-priest laid aside his gorgeous pontifical robes, and officiated in the white linen dress of the common priest, so Christ took the form of a servant, and offered sacrifice, Himself the priest, Himself the victim."⁴ In order that man may be received into fellowship with God, God assumes the servant form in Jesus Christ.⁵ "Had He appeared with the glory that was His with the Father before the world was, we could not have endured the light of His presence."⁶ In the incarnation God limits Himself so He can live a human life.⁷ In so doing, God can live with man without destroying him. Because of His great love Jesus Christ "became what we are, so that he might bring us to be what he himself is."⁸

¹Rudolph Bultmann, The Gospel of John, A Commentary, trans, Beasley-Murray, Hoare, and Riches (Oxford: Basil Blackwell), pp. 80, 83.

²Ibid., pp. 71, 72.

³Jorgensen, p. 466.

⁴Ellen G. White, Desire of Ages (Mountain View, California: Pacific Press Publishing Association, 1940), p. 22.

⁵Donald G. Dave, The Form of a Servant, A Historical Analysis of the Kenotic Motif (Philadelphia: The Westminster Press, 1968), pp. 158-59.

⁶White, p. 22.

⁷Dave, pp. 162, 165.

⁸K. H. Schelkel, Theology of the New Testament (Minnesota: The Liturgical Press, 1973), p. 146; quoting St. Irenaeus, Against Heresies 5, trans., English Version by William A. Jurgens.

The act of Christ's emptying Himself is "his saving revelation" in which His glory is laid aside to take up human life, share the common lot of humanity, and make Himself known by them.¹ The self-emptying of God in Christ is the stratagem by which God speaks His saving word to men as man.²

The Kenosis can be seen as the supreme paradox of Christianity. When Divine power is obliterated by humanity, it is supremely revealed. This is not the loss of divinity but rather the clearest revelation, for God is Lord, even in the form of a servant.³ Karl Barth calls this "the way of the Son of God into the far country, i.e., into the lowliness of Creaturely Being."⁴

The Suffering Servant's mission, then, is to be the man for the other men, and the moment of their most desperate need and distress is the supreme moment of His self-identification with them.⁵

The Compassionate Communicator

The concept of God as the compassionate communicator is expressed succinctly in a short poem:

God
Came.
In Person.
In the flesh.
In humanity.
He
Became

¹Dave, p. 14.

²Ibid., p. 195.

³Ibid., pp. 163, 166, 173.

⁴Karl Barth, Church Dogmatics, trans. G. W. Thomson and H. Knight (Charles Scribner's Sons, 1956), p. 211.

⁵Hendry, pp. 111, 112.

Man,
 He felt
 What we feel.
 He hurt
 Where we hurt.
 He died
 Like we die.
 He knows.
 He knows us.¹

For we do not have a high priest who is unable to sympathize with our weaknesses, but we have one who has been tempted in every way, just as we are--yet was without sin. Let us approach the throne of grace with confidence, so that we may receive mercy and find grace to help us in our time of need.²

Compassion means to feel with the person who is suffering pain, sorrow, or need. In becoming a man God revealed His love and character. Christ not only shared our suffering but He was willing to suffer for our benefit.³ He demonstrated "the gracious possibilities of heavenly compassion and grace."⁴ "He committed himself to the fabric of human existence."⁵

The Extent of the Incarnation

He became one of us. He was exhausted in travels and in endless care for the sick. He poured out tears for Jerusalem. He felt agony, yet He could measure the bitterness, the heartache, the weakness of a sick woman who touched Him.⁶ "He moved among the despised and rejected of society giving them hope and a basis for believing they

¹David W. Augsburger, Communicating Good News (Scottsdale, Pennsylvania: Mennonite Publishing House, 1972), p. 481.

²Heb. 4:15, 16, NIV.

³Isa 53:4, 5.

⁴Ottley, p. 26.

⁵Jorgensen, p. 468.

⁶Scragg, pp. 58, 59.

were worthwhile. He met people in their weaknesses and gave strength."¹

Jesus, by means of the Incarnation came to know all the vicissitudes of life, joys, sufferings, losses, gains, temptations, griefs. He entered into them, understood them, and thus became a pattern for us that we should go through these experiences as he did, and also an encouragement to us to come to him in prayer, knowing that he understands what we are going through.²

He who made man learned how it felt to be a man. His knowledge of people was essentially experiential. Feeling the burdens and sorrows of others, "He could sympathize as well as empathize."³

God meets us in flesh and blood, in a person-to-person encounter. Only as a human person could God really be understood and show that He understands our human situation. We are assured of God's love and compassionate treatment in reestablishing the communication relationship.⁴

God the "Human" Communicator

The word "Logos," used in the supernatural, creative sense of John 14:1-3, 14, indicates not only the power of God to create but also His ability to communicate His love in redemption. Christ came to the earth to communicate that love in human flesh. That is, by means of the incarnation the word manifests the divine nature and life in terms understandable by human faculties--He was heard, seen, beheld, handled.⁵

¹Craig W. Ellison, Self-Esttem (Oklahoma City: Christian Association for Psychological Studies, 1976), p. 7.

²James Montgomery, God the Redeemer, Foundation of the Christian Faith, vol. 2 (Downers Grove, Illinois: Inter Varsity Press, 1978), p. 146.

³Scragg, p. 58.

⁴Montgomery, p. 151.

⁵Lowrie, p. 163.

God encoded His Word in the limitations of human understanding of words and form: He adjusted to our finite capabilities.¹ His communication reached its fullest expression when the Word became Flesh.² This was the turning point in history, for "the Word became a mortal man and took its dwelling among men."³

Hebrews 1:1-3 shows that God had a multi-media communication approach in dealing with mankind, His ultimate communication being the life of Jesus Christ who is Immanuel, "God with us," the Word made flesh.⁴ In this sense the Word became flesh so that we "might read God, see Him, know Him."⁵

As the Word became flesh in the life of Jesus Christ so the Word of God must permeate the minister's experience and motivate his actions. That is to say, the Word must incarnate itself in the man who preaches and teaches this word, transforming his words into a divine utterance.⁶

¹Eugene A. Nida, Message and Mission: The Communication of Christian Faith (New York: Harper & Row Publishers, 1960), p. 23.

²Hamelink, p. 37.

³Werner George Hummel, The Theology of the New Testament According to Its Major Witnesses--Jesus, Paul, John (Nashville, Tennessee: Abingdon Press, 1973), p. 281.

⁴Hendrik Kraemer, The Communication of the Christian Faith (Philadelphia: The Westminster Press), pp. 15, 16.

⁵Scragg, p. 54.

⁶Hans Urs von Balthasar, Word and Revelation, Essays in Theology I, trans. from Verbum Caro, Skizzen zur Theologie I, part I (Johannes Verlag, Einsiedeln), by A. V. Littledale (New York: Herder and Herder, 1964), p. 90.

Christ the Parable of God

Many authors have seen a close relation between the parables Christ used in teaching and the Incarnation itself. Holmes refers to the parables as the form of language which corresponds to the Incarnation.¹ Jorgensen agrees that the parable is the language of the Incarnation.²

Jesus' style of teaching is referred to as the "form of Jesus' language intended to bring the hearer before the reality of what it is to be human."³

McFague calls Jesus Himself the Parable of God.⁴ Again, Holmes suggests a similar relationship between God and the true man in the person of Jesus Christ, and the parables and their context.⁵ The parabolic nature of Jesus' life is also accepted by Donahue.⁶ Jesus' embodiment of the common life and human nature is the means by which one sees God manifest in the flesh.⁷

¹Arthur B. Holmes, "Parable as the Form of the Language of Jesus Which Corresponds to the Incarnation," The Drew Gateway, 48 (Winter 1977):15-25.

²Jorgensen, p. 483.

³Holmes, p. 19.

⁴Sallie McFague, "Learning for the Whole Person: A Model from the Parables of Jesus," Religion in Life 45 (Summer 1976):161-73.

⁵Holmes, p. 23.

⁶John R. Donahue, "Jesus as the Parable of God in the Gospel of Mark," A Journal of Bible and Theology, Interpretation (October 1978):369-86.

⁷James Alexander Findlay, Jesus, Divine and Human (London: The Epworth Press), p. 69.

Corresponding Characteristics of
Parables and TV Spots

Christ, then, is the Word manifest in flesh, and by using parables He made words become flesh. His parables were short, yet He taught lessons with infinite meaning. His illustrations were taken from everyday life. He used simple words that we might understand. Like the TV spots of today the parables were not directed at believers,¹ but at people outside the church,² the profane, common, secular person.³ Since the goals of the biblical parables and TV spots are similar, there are many characteristics of Jesus' parables which are also the marks of a good religious spot:

1. Commentators have noted that usually Jesus does not use theological words to build His parables.⁴ People might normally expect a mythical, religious vocabulary, but instead they find a common way of expression, the people's language,⁵ mingled with vivid figures of speech.⁶ Jesus "always used the language of the street, the field, the carpenter shop, the seaside, and the kitchen, instead of the pious terms of the priests. He was able to apply the great truths to the common experiences of life."⁷

2. The parables of Jesus Christ were taken from nature and

¹Hammelink, p. 130.

²Matt 13:10-17.

³Paul Ricoeur, "Listening to the Parables of Jesus," Criterion 13 (Spring, 1974):18-22.

⁴William G. Doty, "The Parables of Jesus, Kafka, Borges and Others, with Structural Observations," Semeia 2 (Missoula: University of Montana, 1974), pp. 152-93.

⁵Ricoeur, p. 19.

⁶Scragg, p. 58.

⁷Augsburger, pp. 34, 35.

from the social field of interpersonal relations.¹ They involve human emotions, such as joy, humor, and admiration.² Jesus was totally aware of the indigenous culture of His day--the feasts, banquets, and weddings.³ He reproduced the realities and commonalities of His time and His culture in His parables,⁴ and His stories set the unfamiliar in a familiar context.⁵ These common things of life spoken of by Jesus are not an end in themselves, but they make a point. "Jesus does not look at the common things, the everydayness, but through them."⁶

3. Each one of Christ's parables is a description of real life and is closely related to specific life situations. The message is highly effective because it follows the communication principle of specificity.⁷ Each parable makes a particular point,⁸ and "it carries a single essential truth"⁹ that should be understood in that setting or context.

4. Although the parables deal with specifics, they communicate effectively in a heterogenous environment. For example, in many instances, Jesus' audience was composed of critics and foes, uncommitted and curious throngs, friends and disciples. Under the pressure of questions and situations that demanded a prompt response, He responded

¹William A. Beardslee, "Parable Interpretation and the word Disclosed by the Parable," Perspectives in Religious Studies 3 (Summer 1976):123-39.

²Frederick H. Borsch, "Who Has Ears," Anglican Theological Review 52 (July 1970):131-41.

³Nida, pp. 226, 227.

⁴Findlay, p. 69.

⁵McFague, p. 167.

⁶Jorgensen, p. 479.

⁷Ibid., p. 478.

⁸Ibid., p. 479.

⁹George Eldon Ladd, "The Life-Setting of the Parables of the Kingdom," The Journal of Bible and Religion 31 (July 1963):193-99.

by telling stories.¹ The parables are suited to the complexities and ambiguities of life.²

5. A parable contains an implied message which is not given in direct propositions but with what McFague calls "soft focus" or "assertorial lightness."³ It contains some easily recognizable metaphorical or allegorical elements,⁴ though not all are immediately discernible. The parable does not remain totally open-ended but the levels of open-endedness are different in each parable.⁵

6. The approach to the parable is not absolute. Instead, a "light" question technique is employed.⁶ This is because Jesus always sought to stimulate and clarify, but not to compel.⁷

7. The parable communicates most effectively when "there is a surprise element or strange twist" as in the case of the man hurt on the road to Jericho. It is normal for someone to stop and give help, but it is surprising that the help came not from priests but from a Samaritan.⁸

8. The parables are built with the power to arrest by their "vividness and strangeness," and they leave the mind with enough doubt to tease it into active thought.⁹ They challenge the imagination

¹Charles W. F. Smith, The Jesus of the Parables (Philadelphia: Westminster Press, 1948), pp. 494, 495.

²McFague, p. 169.

³Ibid., p. 167.

⁴Harold Songer, "Jesus' Use of Parables: Matthew 13," Review and Exposition 59 (October 1962):492-500.

⁵A. C. Thiselton, "The Parables as Language-Event: Some Comments on Fuch's Hermeneutics in the Light of Linguistic Philosophy," Scottish Journal of Theology, vol. 23 (Cambridge: The University Press, 1970), p. 467.

⁶McFague, p. 168.

⁷Ibid., p. 484.

⁸Donahue, p. 380.

⁹Jorgensen, p. 478.

with thought-provoking questions. They often surprise, warn, and invite the hearer to interpret the story.¹ The discovery principle works as an incentive to the receptor and makes much more impact than when the message is "presented in predigested form by the communicator."² The hearer is supposed to identify with the different situations, as in the case of the wounded person lying on the ground on the road to Jericho.³

9. The parable reaches the hearer at every level of his personality.

When a parable functions as language event, it first of all creates a world in which distinctive values and verdicts confront the hearer at a deeper level than that which may be reached by theoretical discussion. The language of Jesus strikes home to the hearer . . . and grips him at every level of attitude, thought, and emotion.⁴

The listeners are not meant to see the story aesthetically. The parable seeks to reach not only the mind, but the whole person--his affections, emotions, imagination, intellect, will, and behavior, bringing a radically new perspective to all life's dimensions.⁵ In fact, a major function of the parables is to shake up our world.⁶

10. The parable requires the hearer to decide. The speaker opens to the receptor new perspectives and realities,⁷ and gives

¹Borsch, p. 133.

²Charles H. Kraft, Christianity and Culture (Pasadena: Fuller Theological Seminary, forthcoming).

³Robert W. Funk, "The Good Samaritan as Metaphor," Semeia, 2(1974), pp. 74-81.

⁴Thiselton, p. 446.

⁵McFague, p. 168.

⁶Beardslee, p. 137.

⁷Holmes, p. 23.

him the opportunity to risk a judgment.¹

11. Parables are not meant to be decoded in the study; they are intended to be understood, heeded and acted upon.² As can be seen from these corresponding characteristics, the parallels between the parables and good TV spots are apparent.

In summary, the above characteristics show that parables are an appropriate genre that speak to the secular mind. In them we can find a model for the well-produced, religious TV spot.

Short Parables Indicate Short Messages

These similarities between the parables and good religious spots suggest that the principles of Jesus' parables--brevity, the use of common objects as symbols, and the use of simple language--can be readily applied to the production of TV spots.

It would be well for us to consider the length of Jesus' parables. Virtually all of them can be stated in sixty seconds or less. Russ Jolly, from the Division of Mass Media UPUSA, firmly believes that Jesus knew what He was doing. Following Jesus' example, Jolly and his co-workers successfully transferred the essence of some of Christ's parables to the television spot.³

From this, we may infer that Jesus' short parables are an

¹Songer, p. 186.

²Ibid., p. 495.

³Russ Jolly, Division of Mass Media UPUSA, interview with Harold Jay Ellens' "Program Format in Religious Television, a History and Analysis of Program Format in Nationally Distributed Denominational Religious Television Broadcasting in the United States of America: 1950-1970" (Ph.D. dissertation, Wayne State University, 1970; Ann Arbor, Michigan: University Microfilms, 1971), p. 339. Ellens' dissertation is hereinafter referred to as "Program Format."

indication of the effectiveness of short-format messages in reaching non-Christian audiences.

Jesus' Use of Symbols

What could be more common to the ordinary man than salt, leaven, keys, and seeds? These simple symbols focused upon by Jesus reveal that small formats have the potential to operate in extensive dimensions to preserve, to season, to grow, to involve, and to open opportunities.

Of all these, it is particularly interesting to notice the parallel between some characteristics of leaven and some characteristics of the TV spot.

The leaven was present at the peace offering in the form of bread.¹ The spiritual Bread in the TV spot is also presented in a peaceful way (one authority argues: "I don't think the mass-media is an instrument of hard sell. I think we are in the soft business. The leaven process is our mandate").²

The leaven requires some time to work; the TV spot works likewise: a small portion of truth tends to provoke thinking. ("The spot is to be a kind of leaven stimulating thought."³)

Leaven's action spreads and expands all over the lump;⁴ the

¹Lev 7:13.

²Thomson, interview with Ellens in "Program Format," p. 350.

³D. Kirk Hammond, Director of Television, Radio, and Audio-Visual Agency, Presbyterian Church, July 1, 1970; interview with Ellens in "Program Format," p. 376.

⁴1 Cor 5:6.

the TV spot suggests an idea whose aim is a total change of "attitudes, minds, feelings, action, and character."¹

Presenting the Word in "Flesh and Blood" Words

Language is a social function, a tool for communication, and is meant for dialogue.² The communicator's concern and responsibility is to encode his message in such a way that the receiver can easily and immediately decode it without misunderstanding.³

Yet, the church often acts as if its words were sacred. They are not. Words are useful only to the extent that they are accurate symbols of the meaning of a message. When these symbols are used to form an "in" language they absorb words like "secret codes of a fraternity or lodge. Even if the intentions of the symbols are not clear, the faithful [might] obtain comfort from the sharing of language."⁴

However, a major difficulty arises when the church tries to reach a non-Christian audience by using the "language of Canaan," charged with Biblical and theological terminology. To those outside the communion of the church (should they ever happen to listen or watch) a message thus presented tends to be viewed as less than desirable.⁵

Christian communicators should know their audience and realize that most people have not attended a seminary and many of them have not even read a religious book. For this reason, those who are not

¹Thomson, interview with Ellens in "Program Format," p. 353.

²Kraemer, p. 71.

³Augsburger, p. 32.

⁴Harry DeWire, Communication as Commitment (Philadelphia: Fortress Press, 1972), pp. 55, 56.

⁵Kramer, pp. 110, 120.

familiar with this language may rate the programs as meaningless and even offensive. Though we charge the world with being depraved, it is often because we have tried to meet their need for "bread" by our symbolic "stones."¹

The use of evangelical jargon by the so-called communicators does nothing but enable them to talk to themselves. The kind of Christian who speaks only in his own terms and does not care to understand others lives for himself in his "Christian ghetto." It was such that Jesus described as the barren fig tree. If this "private language used within the walls of the sanctuary" is spoken "outside," the "church tends to shut itself off from the world."² Therefore, he who prepared messages should ask, "Do I make myself clear?" "Do my symbols make sense?" If this is not done he will be sitting on a "solitary seat."³

The alert communicator must also be aware of the various connotations the words will have for different people. Words like joy, love, peace, faith, and doubt may have different meanings for different people. Joy may mean to one a temporary pleasure, for another a lasting happiness. Love can mean a deep sharing of a beautiful relationship, for another an erotic satisfaction. It will not be thought of in the same way by a Hollywood producer, a newly married couple, a divorced person, a psychologist, or a preacher. Freedom will not be identical for a politician, a member of the New Left, a prisoner or hostage, or a member of an opposed minority. To communicate we must know, and this takes a lot of time.⁴

¹DeWire, pp. 66, 67.

²Ibid., pp. 56, 57.

³Augsburger, pp. 30, 31. ⁴DeWire, pp. 67, 70, 71.

Augsburger gives an example of this possible communication gap in a chart which shows how a non-Christian might decode what the Christian encodes:

Since I got saved	He became thrifty or religious?
I live a victorious life	He wins all arguments
I'm set free from sin	He's lost interest in sex?
I've a deep settled peace	Nothing bothers him anymore
I never get angry and swear	He must be lying now
I don't smoke or drink	No kicks
I'm living for Jesus	What does He have to do with this? ¹

The advice of Biegel and Lubin is also appropriate to the Christian communicator: imagine the average person seated at home reading something you wrote or listening to or watching something you produced. Is your language motivating him? Are you getting through to him? If not, try to adapt your work to his level, to his way of thinking, and you are more likely to succeed.² Communicators in general support this principle.

Communicate as clearly as you can.³ Speak "from your own normal experience, your own normal conversational style, using your own daily vocabulary."⁴ Just as Jesus expressed Himself in common words, so should we. "Although the great truths uttered by our Lord were given in simple language, they were clothed with such beauty that they interested and charmed the greatest intellects."⁵

¹Ibid., p. 67.

²Len Biegel and Aileen Lubin, Mediability, a Guide for Non-profits (Washington, D.C.: Taft Products, Inc., 1975), p. 3.

³John W. Bachman, The Church in the World of Radio and Television (New York: Association Press, 1960), p. 110.

⁴Augsburger, p. 38.

⁵Ellen G. White, Evangelism (Washington, D.C.: Review and Herald Publishing Association, 1941), p. 56.

One of the world's greatest preachers was keenly aware of his need to communicate with the common people. John Wesley preached his sermons to his maid, a simple uneducated girl. He gave her the opportunity to stop him whenever she did not understand a word. Only then, after eliminating the difficult words, would he preach to a congregation. His aim to reach the masses was thus fulfilled.¹

It is said that Christ's words of life were presented in such a simple way that a child could understand them.² This is what Christian communication is all about--a constant translation of profound truths into the conversational language of our day.³ It will be shown that media spots, when divested of ecclesiastical language and information, can help bridge the communication gap for Christians seeking to reach the masses.⁴

Presenting the Word in "Flesh and Blood" Lives

While it seems plausible to compare Jesus' parables with the TV spot (and we have cited similarities which lent credence to using the TV spot to introduce the non-churched person to the Gospel), we must remember that neither electronic nor printed media can substitute for the personal contact, the question and answer approach, or a continuing relationship. If a religious message is presented through radio,

¹Howard A. Snyder, The Problem of Wine Skins (Downers Grove, Illinois: Inter-Varsity Press, 1978), p. 171.

²White, Evangelism, p. 56.

³Augsburger, p. 33.

⁴Paul P. Tell, "Church Spots Where the Unreached Listen," Religious Broadcasting Magazine, June-July 1979, pp. 21-22.

television, or in printed form, it has to become "flesh" through combined follow-up and visitation. If this is not done, it is possible that the fuller implication of the message will not be clear to the hearer. On the other hand, if a merely abbreviated form of the message does penetrate, it could cause a "culture shock" because of the person's unfamiliarity with the church's way of life.¹ Indeed, the human being's need for others in society seems to be a basic characteristic designed by God for humanity.²

It is no accident that the local church, the koinonia or community of believers, is such a central part of our Christian life and faith. This is where we find Christ; this is where we confess our sins and find forgiveness and regeneration; this is where we act our faith and shore up one another when we slide back in the faith.³

Knowledge of any kind has no real meaning if it is not lived out in behavior and related to experience. For that reason God chose not only words but persons to express His message; He chose not only a Book but also a Church. In this sense as well, divine communication is basically incarnational.⁴

In fact, the incarnation should teach us not to rely on mass-communication media per se. Media should be used as a means to enhance opportunities to develop interpersonal relationships. The

¹Gottfried Oosterwal, Patterns of SDA Church Growth in North America (Berrien Springs, Michigan: Andrews University Press, 1976), pp. 50, 51, 55, 75.

²John Navone, Communicating Christ (Slough: St. Paul Publications, 1976), p. 21.

³William W. Fore, text of a paper presented at the Seventh-day Adventist Broadcasters Council, August 21, 1978, at Oxnard, California, Ministry Magazine, January 1979, p. 6.

⁴Nida, p. 226.

approaches and methods used by media will not mean much unless they follow God's pattern of "becoming incarnations of what we have seen and heard."¹ Christ's incarnation is an affirmation that God does not act in place of personality but through personality.²

Modern understanding of a medium has called to the fore the meaning of the incarnation. We have a responsibility, it would seem, to our culture and society to interpret intelligently and to re-embody within our own lives the meaning of Christ's incarnation.³ This is not only a matter of academic and theological discussion, it is a personal commitment to make God felt and sensed in actual reality through us by our neighbor.⁴

Betty Blanton portrays the creative love we have for one another as "God's emergence into our dimension of experience. . . . God has given us the power to evoke His presence. When we touch one another with care and creative love, God moves between and within us."⁵

One author describes this feeling of love and empathy in his life by saying: "I came to know these people. I knew where they struggled. I knew their deep yearnings. I knew the particular points

¹Jorgensen, p. 483.

²James Oosting, "The Medium Is the Message: A View of the Incarnation," The Christian Century 91 (December 25, 1974):1214.

³Craig W. Ellison, The Foundations of Self-Esteem, previously cited in p. 17.

⁴Kenneth Wray Conners, "Let the Word Become Flesh," The Christian Century 89 (April 19, 1972):454-56.

⁵"God's Continuing Incarnation Through Us," Theological Quarterly 10 (April 1975):28-40.

where they were striving to change and to grow."¹ This is the attitude which exists whenever Christians understand what Incarnation is all about. Incarnation to the Christian carries the additional meaning of One who is fully God, Who became truly man to live among men. Our responsibility is to "put God's Word into human form, to express it in human terms, to live it out in a human body. To flesh out the truth of God in the grubby interchange of the workbench or the marketplace."²

Whenever a church loses sight of the Incarnation's full meaning, it becomes self-contained. Self-containment is a lack of meaningful contact with the non-Christian world. It may be caused by indifference, self-concern, or even fear of contamination itself.³ Some churches are frightened by the idea of being exposed before the world. They do not even think about the possibility of changing some of their structures and life styles. They prefer the easy way of isolation and hollow out their own caves where they can stay untouched by the world. Meanwhile, "the churches that chose to withdraw themselves from exposure, and that are not incarnationally involved in relationships have died out."⁴

As Bonhoeffer says, it is time for such barriers to come down so the church's message can flow through the bloodstream of society.

¹William Clemmons and Harvey Hester, Growth Through Groups (Nashville, Tennessee: Broadman Press, 1974), p. 17.

²Augsburger, p. 50.

³Samuel H. Moffet, "Self-Containment: A Hindrance to Evangelism in the Church," mimeographed copy distributed in the Syllabus of Robert B. Munger of the Fuller Theological Seminary Extension in Grand Rapids, Michigan, May 30-June 8, 1979 (Church Renewal and Training of Laity for Ministry).

⁴Nida, p. 226.

We must oppose the cave and ark mentality. The Church should actually demonstrate what it is to live in Christ and to exist for others. "The Church must share in the secular problems of ordinary life"¹ and discover and cooperate in the work of God after the model of Jesus' ministry.² Sharing our time with others in this way allows us to become authentically contemporary.

As Christ shared, He established the basis for us also to become the contemporary in our communication.³ We are the Body of Christ. The words of Jesus when He sent His representatives back to the world as leaven and salt and light, to transform, to flavor, and to illuminate the way for others should be our guide. As Jesus was commissioned by the Father to incarnate and to communicate His love to the world,⁴ "even so send I you."⁵ The Lausanne Covenant states in

Priority Three:

We affirm that Christ sends His redeemed people into the world as the Father sent him, and that this calls for a similar deep and costly penetration of the world. We need to break out of our ecclesiastical ghettos and permeate non-Christian society. In the Church's mission of sacrificial service, evangelism is primary. . . .⁶ (Article 6)

So it is that while we may emulate Christ's parables by producing TV spots, we must even more follow Christ's example of personal

¹Dietrich Bonhoeffer, Letters and Papers from Prison (New York: McMillan, 1967), p. 211.

²Harvey Cox, The Secular City (New York: McMillan Publishing Company, Inc., 1975), p. 109.

³Navone, pp. 136-37.

⁴Augsburger, p. 50.

⁵John 20:21.

⁶Rene C. Padilla, ed., The New Face of Evangelicalism: An International Symposium of the Lausanne Covenant (London: Hodder and Stoughton, 1976), p. 103.

contact with those whose interests are awakened by those modern day "parables."

Conclusion

The fall of man and his rebellion against God led to a communication breakdown. As a result, man's own language became ambiguous. It follows that communication among people frequently fails because of the "primordial break" of communication with God. This communication can only be restored by Christ.¹

In the case of the Tower of Babel, men were trying to save themselves by their personal effort and merit.² Utter confusion was the result. Babel represents communication breakdown. But Pentecost represents the breakthrough. It brings meaning, understanding, and unity where there was confusion. Pentecost, the presence of the Holy Spirit, is the extension of the Incarnation of Christ.³

"Just as all men have a share in the breakdown of communication, so all must have a share in the Good News about the breakthrough in communication."⁴ That breakthrough is possible in Jesus Christ. As we turn to Christ and assimilate the doctrine of Incarnation we find the only way to restore the broken communication. We should be as sensitive and open to others as Jesus was. The Bible speaks not only of the power of the Spirit, but especially of the communion of the Spirit. Through Him we can make the word flesh in a meaningful way. With the current of His influence the mass-audience becomes flesh and blood--people for whom Christ died.⁵

¹Hamelink, p. 36.

²Jorgensen, p. 469.

³Hendry, p. 159.

⁴Jorgensen, p. 472.

⁵Ibid., p. 482.

CHAPTER III

REVIEW OF LITERATURE

This chapter presents a survey of recent literature concerning the use of religious TV spots. The materials investigated deal with those aspects that are production-related, station/media-related, and audience-related. Considerations necessary in the development of a TV-spot series are also investigated.

Production-Related Aspects of TV Spots

Production-related aspects of TV spots deal with economic factors, segment length, and technical factors.

Economic Factors

The cost of television advertising is directly proportionate to the size of the viewing audience. When few people are watching a program, the price is lower. When the audience is larger, the prices are higher.¹ Since most national advertisers want to reach as large an audience as possible, some estimate that they will spend three million dollars on prime-time advertising in 1980.²

Churches also want to reach as large an audience as possible

¹Sidney W. Head, Broadcasting in America (Houghton Mifflin Company, Boston 1976), pp. 274-75.

²The Graphic Truth (Atlanta, Georgia), February 1980, vol. 2, p. 2.

but they cannot afford to purchase prime time. The competition is too great. For this reason enterprising churches will generally air their spots in public service time slots.¹ As J. Harold Ellens reminds us:

Free public service time . . . makes them (stations) look good and they need it. So they are looking for quality items to fit those slots. When they can get their hands on them, they rejoice.²

This is possible because the Federal Communications Commission lists religion as one of the fourteen categories that should be regarded as criteria for public interest programming.³

The industry is obligated to provide programming time which relates to all significant areas of national community life. The industry must be compelled, therefore, to offer programming which concerns the spiritual and moral aspects of the national community.⁴

Because radio and television stations are licensed to operate "in the public interest," they usually welcome spots, and churches should recognize the cooperation of the industry by preparing high quality spots. Some producers are already attracting the industry's attention with the fine quality of their spots. The Gospel spots of "The Graphic Truth," a producer of religious TV spots have been compared to "an oasis in the desert. One station recently urged us, 'Get me more spots immediately.'"⁵ A TV Operations Manager commented: "I have used your spots time and time again as an example of effective use of the

¹Ellens, p. 293.

²Jolly, interview, with Ellens in "Program Format," p. 337.

³Head, pp. 350, 351 (similar conditions prevail in Brazil).

⁴Ellens, p. 199.

⁵The Graphic Truth, p. 2.

medium. You have a point that I have long advocated. Keep 'em coming."¹

A religious communicator commented: "Airwaves belong to your community. If programming is good, it should be of interest to at least a segment of the audience. Free time is there if you deserve it."² Preparers of other religious spots say, "We hit them right where they live . . . the right formats, quality and content. We have reached the point where we walk in and demand prime time. We are not interested in non-prime-time."³

Bob Featherstone, a former radio station manager and now assistant professor of preaching at Bethel Theological Seminary in St. Paul, Minnesota, presents workshops on opportunities for the gospel message. He has reported on his approach in these sessions:

I try to get people to see a religious spot not as expensive, professional, one-time only production, but as a low budget, candid, convincing capsule segment of Christian truths, able to be produced by almost everyone, and affording a new temporary thrust for the gospel.⁴

Because of this, several religious groups have gone entirely to spots. The following groups are examples. The Protestant Episcopal Church in 1958 launched a religious television spots campaign; they had no money for longer formats. Caroline Rakestraw, from the

¹Affluence Spots, pp. 48, 49.

²Dennis C. Benson, Electric Evangelism (Nashville, Tennessee: Abingdon Press, 1973), p. 49.

³Jolly, interview with Ellens in "Program Format," p. 337.

⁴Bob Featherstone, "A New Opportunity for the Gospel Message," in Religious Broadcasting Sourcebook, ed. Ben Armstrong, rev. ed. (Morristown, New Jersey, 1978), p. H-1.

Independent Radio and Television Foundation, said they began using spots because they "did not have budget to support anything else."¹

Charles Brackbill, Associate Chairman of the Division of Mass Media of the United Presbyterian Church, USA, recognizes that spots are expensive but programs of greater length are much more expensive. He writes: "The economic confines of the UPUSA budget has led to spot format."² The Presbyterian Church in the United States reports they never distribute any spots nationally on a paid basis. All the spots they have produced were aired on public service time. They have never purchased any time as a denomination, although in some instances local churches have done so.³ In addition, the American Lutheran Church, because of economic factors, has distributed 30-second and 60-second television spots on public service time.⁴ Limitation of funds was also one of the reasons why the United Church of Christ moved into short segment programs.⁵ The East Brazil Union of Seventh-day Adventists utilized a successful TV-spot campaign on Mother's Day, 1977. It was viewed several times a day over twenty-seven stations which carried it without any charge.⁶

Segment Length

The tendency in television today is toward shorter segments. Bachman reports, "The one hour became thirty minutes; the thirty

¹Ellens, p. 230.

²Ibid., p. 191.

³Blufford B. Hestir, Executive Secretary of Television, Radio, and Audio-Visual Agency, Presbyterian Church, U.S., Atlanta, Georgia, July 1, 1970; interview with Ellens in "Program Format," p. 111.

⁴Ellens, p. 148.

⁵Ibid., p. 176.

⁶Harold Reiner, "South America Believes in Broadcasting," Tell, September 1977, pp. 1, 4.

minutes became fifteen minutes; the fifteen became five, and what is five, became one."¹

Even the advertisers have changed their strategies. Instead of buying entire programs, "many are leaning toward spot inserts of 10, 20, 30, and 60-second messages."² According to Klein and Danzig, "the most frequently used public-service announcements run for ten seconds. That's about twelve words. A twenty-second spot runs thirty-five words; a one-minute spot uses about one hundred and twenty words."³

Sidney F. Head, who employs the word "announcement" to express the idea of brevity, indicates that the general trend has been toward a 30-second length. Accordingly, the networks have agreed to reduce their basic advertising unit from 60 to 30 seconds.⁴ If a "station sells a great number of 30-second slots, chances are that any open one will be thirty seconds in length."⁵ Advertising Age published a survey of non-network national television advertising indicating that between 1967 and 1970, 30-second spots increased from 1 percent of the total to 45 percent.⁶

It is interesting to note that research has found the 10-second

¹Bachman, p. 117.

²Orville J. Iversen, So You're Going on the Air (Washington, D.C.: Review and Herald Publishing Association, 1969), p. 137.

³Ted Klein and Fred Danzig, How to Be Heard (New York: Macmillan Publishing Company, 1974), p. 28.

⁴Head, p. 274.

⁵Biegel and Lubin, Mediability, p. 46.

⁶Survey, "The Ten-Second TV Spot: Its Effectiveness Eyed," Television/Radio Age, January 15, 1979, pp. 35-94.

TV spot to be half as effective as the 30-second. These 10-second spots are generally called IDs. But the collected opinion of several advertising agents and professionals is that the 30-second format is by far the most acceptable length in the industry.¹ Russel Jolly, Division of Mass Media of the United Presbyterian Church in the United States, declares that not only because of economic factors, but because of its length and versatility, the 30-second spot is far more acceptable than the one-minute spot.² Observing these trends, more and more churches are turning from Sunday morning sermonettes to short spot ads.³

Technical Factors

Technical factors involve the need for compatibility with current standards of the television industry. The religious segment should be technically well done; it should appear to have been professionally produced. The quality should be comparable to the best commercials.⁴ Here again, the spot is preferable, since "quality is easier to achieve in shorter segments."⁵ Because of this industry concern for quality, the NBC network has suggested the formation of a pool of religious spots from which the network could select spots to be aired on the basis of their quality.⁶

Advertising must be technically more interesting than programs

¹Ibid.

²Religion, "Spots for God," Time, January 12, 1970, pp. 33-35.

³Jolly, interview with Ellens in "Program Format," p. 186.

⁴Ellens, p. 181.

⁵Ibid., p. 233.

⁶Robert M. G. Libby, Executive Secretary, Protestant Episcopal Church, New York, June 9, 1970; interview with Ellens in "Program Format," p. 290.

to obtain the viewer's attention.¹ For this reason some TV spots are often made more interesting than some of the programs they sponsor.² Confirming this, a 1966 issue of Newsweek noted that regular programs were getting worse and commercials were getting better.³

The religious advertiser cannot afford a mediocre production. His audience is accustomed to a certain level of sophistication; he competes for audience preference in a commercial atmosphere.⁴ It is understandable that a major concern among the National Council of Churches and other church men is the improvement of the standards and the effectiveness of Christian programs.⁵ To achieve this goal the religious communicator is reminded to use professional resources instead of a homemade style.⁶

It seems valid to assume that the communication industry would prefer something they could be proud of for one minute following the news, rather than a fifteen minute presentation at another time when the audience is smaller.⁷

¹Jerry Mander, Four Arguments for the Elimination of Television (New York: Morrow Quill Paperbacks, 1978), p. 306.

²Snyder, p. 181.

³Roy Paul Nelson, The Design of Advertising, an Information of Current Practices and Techniques (Dubuque, Iowa: Wms. Brown Company, Publishers, 1967), p. 184.

⁴Biegel.

⁵Bachman, p. 151.

⁶Biegel, p. 17.

⁷Hestir, interview with Ellens in "Program Format," p. 211. Harold Ellens points out one of the reasons why networks reject poor quality productions: "I do not blame the networks for not wanting junk that does not hold people. They have plenty of junk that holds people. They do not want junk that turns people off."

Individual stations are also concerned about the quality of spots. One station in Dallas agreed to air a TV spot for the Southern Baptists, because it was "extremely well produced and uplifting."¹ In addition, the Cleveland Plain Dealer commented that "The Good Samaritan" spots produced by the Franciscans and broadcast on a local station were well worth watching.²

For this reason Rakestraw considers the technological factor more significant than the economical.³ Deficiencies in that area are the cases responsible for lack of exposure in religious programming. A report in Christian Century places much of the blame on the churches themselves.⁴ Others urge the churches "to open contact with commercial script writers, producers, and directors."⁵

This presents an obvious impasse. Few stations will make time concessions until religious programming meets their high technical standards; at the same time religious broadcasters cannot compete until talented people are convinced that what they create is not going to be "buried in the Sunday-morning ghetto."⁶ The problem then is how to motivate Christian producers and churches to produce top quality

¹Editorial, "Getting Time on the Tube," Christianity Today, May 7, 1976, pp. 27-28.

²Albin A. Gorisik, Cleveland Plain Dealer, Jan. 11, 1970, p. 4.

³Ellens, p. 231.

⁴Editorial, "The Graveyard Ghetto," Christian Century, May 22, 1968, p. 672.

⁵John McLaughlin, "Religious Television," America, Sept. 23, 1967, pp. 326-29.

⁶Ron Spargur, "Can Churches Break the Prime-time Barrier," Christianity Today, Jan. 16, 1970, pp. 3-4.

materials. One would think that religious broadcasters have greater motivation for excellence than soap hucksters for they are "selling the greatest product in the world."¹

Station-Related Aspects of TV Spots

The primary concern of the station/media related aspects of TV spots are: (1) rating pressures and (2) time/media factors.

Rating Pressures

Rating is one factor which must be considered by the religious broadcaster. As previously noted, advertising prices are based on the size of the viewing audience. Therefore, large sums of money are spent to measure audiences and to discover how best to sell products to them. Both the network and the station will go to great lengths to bolster their ratings and shares, because they know their commercial enterprises depend on this.² As a matter of fact, they are pleased to score good ratings because they can charge more for spot inserts in those "adjacent station breaks."³

Networks are well aware of the "tuning inertia principle. People tend to remain tuned to the same station unless they have a strong reason to change. If the program is not interesting enough to hold large audiences it may damage the programs which follow."⁴

Paul Klein, former director of NBC research, developed the

¹Malcolm Boyd, Crisis in Communication (Garden City, New York: Doubleday, 1957), p. 24.

²Leland M. Park, "Radio, TV and the Evangelist: The Mass Media at Work," Christian Century, August 15, 1973, p. 806.

³Biegel, p. 39.

⁴Head, p. 253.

"Least Objectionable Program" theory of "LOP." He says that people watch television, not particular programs. Using this theory, he has explained why big and costly programs fail: they are competing with even bigger shows.¹

What happened to the Firestone Company is an example of what can happen to any company because of rating pressures. The company sponsored a musical program for thirty-one years, but in 1959 they were unable to buy any time between 7:30 and 10:30 p.m. because the program had not done well in the comparative ratings. The network was afraid that this less attractive program might affect the ratings of the preceding and following programs. Bachman says this is an illustration of what is going on in the battle for ratings on TV. The problem is "how to find even just a little time within the prime evening viewing hours for minority programming."²

Station managers have conflicting feelings concerning religious broadcasting. They are put in a difficult situation because they must choose between big business and religious organizations which are both vying for exposure. They would like to support religious programs when they can afford it. But as one commentator has stated, "they have been troubled by God's low share of audience, and when audience figures dipped precariously, the religious programs became hairshirts."³

Economic interests built on ratings, then, were the reason many

¹Ibid., p. 138.

²Bachman, p. 46.

³Robert Lewis Shayon, "Radio, God and Mammon," Saturday Review, May 4, 1968, p. 42.

religious programs were rescheduled. The station executives called in the religious groups and gave them a chart demonstration of financial losses.¹ As a result, the least popular or successful religious broadcasts were forced into the least desirable time slots² when people are not watching television, and the few who are may have but little interest in religion. "It is like putting all one's eggs in one basket and then hiding the basket."³

Time/Media Factors

Because of network and station concern about audience size and audience target to fit advertisers' demands, it is becoming increasingly difficult to buy time on television. R. Marshall Stross, Director of the Commission on Press, Radio, and Television of the Lutheran Church in America, reports that his church tried to get a network to buy time for them on all its affiliates across the country. They could not do this because the stations would not sell time to churches or for religious programming. He said: "We simply wanted to get the message out. We wanted Sunday five or six p.m. We could not buy any time."⁴

The sermon format has been almost totally rejected by the industry for prime-time airing.⁵ Time magazine describes the situation:

¹Ibid.

²Park, p. 806.

³Chase, p. 31.

⁴R. Marshall Stross, Director of the Commission on Press, Radio, and Television, Lutheran Church in America, New York, June 9, 1970, interview with Ellens in "Program Format," p. 245.

⁵Ellens, p. 285.

"Stations often relegate full-length religious shows to the somnolent Sunday morning hours. But a quick spiritual ad, on the other hand, may well win an unsold prime-time minute."¹ It is evident that there is a definite station restriction of prime-time to spots, especially those that fit the structure, mood, and mode of the medium.² Charles Brackbill, of the United Presbyterian Church, indicates that "the media reason, the way one must operate in the media to get maximum exposure, is our fundamental reason for doing spots instead of doing longer segment programming."³

Even if stations allowed religious broadcasters to get out of the Sunday-morning ghetto and go to afternoon hours such as 2:00, 2:30, or 3:00, the programs would then have to compete with such programs as ABC Sports. The general public is not likely to choose a sermon rather than a football game. However, it would be good media strategy to have a 30-second TV spot at a time when 35 to 55 million people are watching a game.⁴

A good example of this media skill is provided by the Evangelical Free Church of Nebraska. They produced a 30-second TV spot which featured a local Christian coach presenting his testimony. This was aired during a Nebraska-Colorado football game and took a large audience by

¹Time, January 12, 1970, pp. 33-35.

²Ellens, p. 176.

³Charles Brackbill, Jr., Associate Chairman, Division of Mass Media, United Presbyterian Church, USA, New York, June 10, 1970; interview with Ellens in "Program Format," p. 184.

⁴Ibid.

surprise.¹ Another successful campaign was launched by the Protestant Episcopal Church. NBC picked several of their spots and aired them free during prime time.²

Brazil's largest network, TV Globo, also aired free, several times a day and on prime time, a 30-second TV spot produced by the Seventh-day Adventist youth. This was part of an intensive campaign to acquaint the country with the Adventist Church.³

The strategy of airing spots on different days of the week, at different times, during several different programs, has an additional advantage--it enables the church or any advertiser to reach a heterogeneous audience.⁴

Audience-Related Aspects of TV Spots

There are two prime concerns in the audience-related aspects of TV spots. These are: (1) sociological factors and (2) religious implications.

Sociological Factors

The sociological factors relate primarily to the religious broadcasters' intended audience. They involve such questions as these: Is the church directing its spot to the churched or unchurched? Is the spot relevant to the audience's current needs?

It is disturbing to realize that religious broadcasters know so

¹"Church Sponsors Winning Spots on Sports Shows," Religious Broadcasting, January 1979, p. 23.

²Caroline Rakestraw, Executive Director, Episcopal Radio and Television Foundation, Protestant Episcopal Church, Atlanta, Georgia, July 1, 1970; interview with Ellens in "Program Format," p. 130.

³Reiner, p. 4.

⁴Head, p. 272.

little about their audience, its size and composition.¹ Brackbill urges them to find out what the mass-audience is like, what they are doing, thinking, feeling, and acting.² The general public is a heterogeneous mass of people.³ Fortunately, however, "it is possible to isolate relatively homogeneous segments of the total audience" who present similar behavior on the basis of their analogous characteristics and preferences.⁴ Such audience groups are often studied on the basis of age, sex, economical and social levels, political and religious orientation, interests, ethnic backgrounds, and geographical distribution.⁵

The analysis of this information is useful in developing spot strategies for a specific target audience. An example of a well-defined target audience would be: young, pregnant, smoking, middle-class mothers from the Midwest who are married to junior executives with college degrees.⁶ The value of such audience targeting is that when one knows the exact profile of the audience, it is easier to use specific emotional appeals.⁷

In a face-to-face situation one can easily correct any defective

¹Everett C. Parker, Religious Television (New York: Harper and Brothers, Publishers, 1961), p. 65.

²Brackbill, interview with Ellens in "Program Format," p. 183.

³Robert L. Hilliard, Writing for Television and Radio, 3rd ed. (New York: Hastings House Publishers, 1976), p. 84.

⁴James F. Engel, Hugh Wales, and Martin R. Warshaw, Promotional Strategy, 4th ed. (Homewood, Ill.: Richard D. Irwin, Inc., 1979), pp. 31, 33.

⁵Hilliard, p. 85.

⁶James F. Engel, Contemporary Christian Communications: Its Theory and Practice (Nashville: Thomas, Nelson Publishers, 1979), p. 46.

⁷Hilliard, p. 84.

communication, but in mass-media communication much is lost if the message is not perceived as intended.¹ Therefore, the communicator must clearly define the target audience and address it specifically. In fact, an understanding of the audience should be the determining factor in what is said and how it is said.² Moreover, the probability of success is significantly increased when the sender pretests and gauges the effectiveness of a message through sampling before launching a major campaign.³ Otherwise, it is often too late to save any on-going campaign if the message has been off target.⁴

There is no substitute for an audience analysis.⁵ However, much information which can be helpful to the Christian communicator is currently available. For instance, there is a stress rating scale which compares the effects of major life changes on a person's ability to re-adjust socially.⁶ The death of a spouse, for example, receives a rating of 100 on the scale, which indicates that that particular life change causes perhaps more stress for a person than any other and is the most difficult alteration to adjust to. Almost at the other end of the scale is Christmas with a rating of 12, showing that even an annual holiday can affect a person's emotional equilibrium. Such a study can be useful to the professional communicator, who must be aware of the audience's

¹Engel, p. 46.

²Parker, p. 114.

³Ibid.

⁴Engel et al., p. 33.

⁵Engel, p. 61.

⁶T. H. Homes and R. H. Rahe, "The Social Readjustment Rating Scale," Journal of Psychosomatic Research 11 (New York: Pergamon Press, Ltd., 1967):213-17; cited in Engel, p. 122; see table 10 in appendix A, where the scale appears in full.

state of mind in order to approach them with sensitivity. Engel, Warshaw and Kinnear suggest tact when dealing with people who are experiencing one or more of the stress items listed in the chart. The communicator, however, should not assume that "these traumatic situations always will lead to psychological distress." For instance, reports from Ohio State University Disaster Research Center reveal that there is a tendency to consider a natural disaster as a positive experience which raises high group solidarity.¹ But those most deeply affected by such events might be receptive to the Gospel message "if it is presented lovingly and empathetically."²

Communicators, then, must touch something that is currently important to people--expectations, joys, and fears--as points of reference to establish communication.³ These factors are significant variables and, as such, are constantly changing. There is a psychological moment when people are "thinking, feeling and doing,"⁴ when they are more receptive to a particular point. This is referred to as the "fertile field principle--sow your seed where it is likely to grow."⁵ It does not mean that we can neglect others, because God is "not willing that any should perish."⁶ It means that the message holds people's attention to the extent that it is seen as "relevant for their life at that point."⁷

¹Engel, p. 122.

²Ibid., p. 121.

³Jay Harold Ellens, Models of Religious Broadcasting (William B. Eerdmans Publishing Company, 1974), p. 130 (only time cited).

⁴Brackbill, interview with Ellens, "Program Format," p. 320.

⁵Engel, p. 46.

⁶2 Pet 3:9.

⁷Engel, p. 31.

When Jesus said: "Do not go in the way of the Gentiles, and do not enter any city of the Samaritans, but rather go to the lost sheep of the house of Israel,"¹ He was telling His disciples to address the most susceptible audience first.² Jesus, who achieved little response from the Pharisees, gave special attention to publicans and sinners who felt the need for change. "He was keenly aware that change would not occur without the presence of felt need."³ So, the alert communicator is always optimizing opportunities to reach people in a way for which the response potential is greatest.

Different Views of Basic Human Needs

Useful information applicable to communication strategies can be collected from different views of basic human needs.

A survey conducted in 1964 revealed that consumers are most concerned with matters pertaining to the following (not necessarily in sequential order):

1. Bringing up children
2. Family life
3. Religion
4. Public education
5. Federal government

¹Matt 10:5, 6.

²Robert E. Coleman, The Master Plan of Evangelism (Old Tappan: New Jersey: Fleming H. Revell Company, 1978).

³James F. Engel and Wilbert H. Norton, What's Gone Wrong with the Harvest (Grand Rapids, Michigan: Zondervan Publishing House, 1978), pp. 83, 87.

6. Clothing and fashion

7. Professional sports¹

A study by Victor Schwab shows that the felt needs of people are to:

Be good parents, have influence over others, be sociable, hospitable, be gregarious, express their personalities, satisfy curiosity, be up-to-date, emulate what has general acceptance and admiration, appreciate beauty, be proud of possession, be creative, earn things, be efficient, win others' affections, be 'first' in things, improve themselves mentally and be recognized as authorities.²

Schwab also mentions a number of items under the title: "What Do People Want?" and recommends that advertisers show the particular advantages of their product or service in meeting these desires: "better health, more money, greater popularity, more comfort, more leisure, pride of accomplishment, improved appearance, security in old age, praise from others, business advancement, social advancement and increased enjoyment."³

One observer has stated that what interests people most is themselves.⁴ Another sees each audience as a "unique psychological challenge to the communicator," who should approach them with a "balanced blend of both emotional and rational appeals."⁵

¹Rena Bartos and Theodore F. Dunn, Advertising and Consumers: New Perspectives (New York: American Association of Advertising Agencies, 1976), p. 23.

²Victor O. Schwab, How to Write a Good Advertisement (New York: Harper and Row Publishers, 1962).

³Schwab, pp. 45, 46.

⁴Alec Benn, The Twenty-Seven Most Common Mistakes in Advertising (New York: American Management Association, Datatab Inc., 1978), p. 140.

⁵Peter B. Orlick, Broadcast Copywriting (Boston: Hollbrook Press, 1978), p. 3.

All this information is a valuable asset and corroborates with the communicator as he builds his strategy for reaching the right people with the right message.

Possible Themes for Developing TV Spots

The Mennonite Media Services received suggestions from TV stations on potential themes and for religious spots and the corresponding number of stations suggesting each are as follows:

Promotional acts of love	5
Human relations	5
Drug abuse	5
Racial prejudice	4
Communication among people	4
Poverty	2
Pollution	2
Venereal disease	2
Sex	1
Legalized abortion	1
Child abuse	1
Parental relationship to child	1
Responsible youth	1
Husband accepting responsibility at home	1
Honesty	1
Forgiveness of sins	1
Bossing	1
Aging	1

Amnesty for draft dodgers	1
War/Peace	1
Prison reform ¹	1

Keeping in mind these suggestions and referring to the stress rating scale previously noted (see appendix A), we can see that it would seem advisable to produce spot themes that suit the following situations: the death of a spouse or another family member, divorce or marital separation, a jail term, personal injury or illness, marriage or marital reconciliation, the loss of a job either by dismissal or retirement, and so forth.²

So themes should be presented from a biblical angle, should be perceived as relevant by the public, but still should "not [be] out of place in the entertainment television." Some further suggested areas for themes appear in table 1.

Social Themes Should Awaken an Awareness of Spiritual Needs

We have seen that a TV spot can be most effective when it speaks to the concerns and felt needs of its audience. Producers of religious spots, however, usually seek to do more than merely satisfy the needs of their viewers. They also attempt to arouse a recognition of spiritual need in their audience.

A chart prepared by James David Chase (figure 1) proposes a series of evangelistic TV spots which could be used by the Seventh-day

¹Affluence Spots, Marketing and Use Response Report,
Mennonite Media Services, 1972, p. 65.

²Holmes and Rahe, p. 121.

TABLE 1
SUGGESTED AREAS FOR THEMES

Personal	Social	Family
Exercise	Neighborliness	Trust
Rest	Respect for environment	Children
Diet	Ethnic understanding	Freedom
Drugs	Responsibility	Values
Depression	Safety	Money
Anger	Education	Roles
Loneliness	Community cooperation	Sex
Fear		Aging Grand- parents
Boredom		
Worry		

Adventist Church that meet not only physical and social needs but also spiritual needs.

The strategy proposed in this chart confirms that physical and social realities may be conducive to introducing spiritual insights. Therefore, Christian communicators should answer not only questions people are asking, but also those they should ask if given stimulation.¹ In other words, the idea is to cover not only felt social needs, but to awaken spiritual needs as well. Spots may attempt to accomplish this

¹Bachman, p. 65.

	Long-range ATTITUDE Change Series Without Hook				Short-Range BEHAVIOR Change Series With Hook	
	NATIONAL				LOCAL PAID	
	PSA		PSA			
	Security Safety Topics	Comfort- Stimulation Topics	Security Safety Topics	Comfort Stimulation Topics	Security Safety Topics	Comfort Stimulation Topics
	PHYSICAL NEEDS		SOCIAL NEEDS		SPIRITUAL NEEDS	
-10	Cancer	Alcohol	Death of Spouse	After the Disco What?	Existence of God: Nature Stable	Human Suffering
-9						
-8	Heart Attack	Hard Drugs	Divorce	In-Laws and Outlaws	Religious Pressure: "Christian" Wars (Religious Liberty)	Why Go to Church?
-7						
-6	Common Ailments	Cigarettes	Racial Conflicts: Prejudice	Women's Rights Men's Rights	HELL: The Nature of God-Love	Why So many Churches?
-5						
-4	Stress Control	Caffein, Sugar, Fats, etc.	Employer- Employee Relation- ships	Loneliness	Creation: Truth	Who was Jesus?
-3						
-2	Accident Prevention	Exercise	Parent- Child Relation- ships: (Child Abuse etc.)	Patriotism	Overcoming Bad Habits	Steps to Christ
-1						
0		C O N V E R S I O N				
+1	First Aid: Emotional and Physical Help	Good Nutrition Info.	Secrets of Happy Marriage	Beatitude: How to be Happy	Sec. Coming St. of Dead Sanctuary Sabbath Spirit of Prophecy	Marks of of the True Church
+2						
+3						

Figure 1: A series of evangelistic TV spots by the Seventh-day Adventist Church

by reinforcing something good the viewer has done recently.¹ It seems, however, that a large percentage of Christian communicators ignore this effective twofold appeal, for they broadcast theological content without much sociological understanding of audiences.

Surveys indicate that most religious programs are "reaching only the reached";² the religious television audience is extremely small and reaches people already active in their religion.³ Dick Ross of Production Association suggests this is because of the tiresome and monotonous format of song and sermon hour after hour on Sunday morning.⁴ Engel and Norton believe that the religious jargon, the in-group language of the church, is not understandable and is unpleasant for the unchurched so they turn it off.⁵ Furthermore, it must be remembered that people watch television for entertainment and escape.⁶ Engel and Norton conclude that religious broadcasters should therefore "go where the prospects are,"⁷ namely on prime time.

Brackbill, speaking for the United Presbyterian Church, says that "we must reach them fast where they are. They are on prime

¹Thomson, interview with Ellens in "Program Format," p. 350.

²Floyd A. Craig, Christian Communicator's Handbook (Nashville, Tennessee: Broadman Press, 1969), pp. 44-45.

³Wilmer C. Fields, Religious Public Relations Handbook (New York: the Religious Public Relations Council, 1976), p. 14.

⁴Dick Ross, "How to Use Television More Effectively," Religious Broadcasting, June/July 1978, p. 25.

⁵Engel and Norton, p. 125.

⁶*Ibid.*, p. 25 (italics mine).

⁷*Ibid.*, p. 94 (italics mine).

time."¹ What makes prime time viewers such an ideal audience is that they comprise a sizeable group which the spot can take by surprise before they have a chance to turn off religion. If the spot is thought-provoking and cleverly produced, they will reflect upon it.² Brackbill says that the church can involve itself in other kinds of programs, but these "simply cannot get the mass audience."³ Spots are the only way to reach television's prime-time audience.⁴ Religious spots are described as a breakthrough to the nonreligious audience with a lasting message impact.⁵

Religious Implications

Some sociological factors seem to have direct religious implications. Television is primarily an entertainment medium which people watch to relax and escape.⁶ In addition, the human tendency is to avoid unwanted communication⁷ and to expose oneself only to what one considers pleasant and agreeable. This is perhaps one reason why the general climate of this age is somewhat hostile to Christianity.⁸ To

¹Brackbill, interview with Ellens in "Program Format," (italics mine), p. 185.

²Ibid.

³Charles Brackbill, Jr., "Thoughts on Spots," Religious Broadcasting, April/May 1975, p. 15.

⁴Rakestraw, interview with Ellens in "Program Format," p. 232.

⁵Editorial, TV Guide, December 20, 1969, p. 4.

⁶Iversen, p. 30.

⁷Engel, "What's Gone Wrong," p. 95.

⁸Ronald Falconer, Message, Media, Mission, The Baird Lectures, 1975 (Edinburgh, Great Britain: The Saint Andrew Press, 1977), p. 120.

such an audience the production must be "compatible with their taste."¹

In addition, theologians recognize that "theology must make sense to contemporary man,"² including the ones who definitely do not want to listen to sermons.³ The task "is not to make the Gospel relevant, but rather to communicate the relevance of the Gospel."⁴ However, theology is only relevant as it relates to people.⁵ How can it be relevant when it uses cliches that mean nothing to the secular mind?⁶ It would seem obvious that these difficulties in selling religious messages demand marketing solutions. As never before, nonprofit organizations are beginning to see the need for a proper understanding of markets, prospects, and delivery systems, of how to grow, and how to reach and maintain specific goals.

Christ's approach to communication is instructional here. He made use of observational research. He had a perfect knowledge of His product, His market, the felt needs of the people, and the proper channels of distribution. However, He did not stop with felt needs but quickly pointed out spiritual dimensions;⁸ in other words, God does more than merely meet man's felt needs.⁹

¹Nelson Price, TV, Radio and Film Commission of the United Methodist Church, June 10, 1970; interview with Ellens in "Program Format," p. 444.

²Thor Hall, The Future of Preaching (Philadelphia: Fortress, 1973), p. 49.

³Price, interview with Ellens in "Program Format," p. 444.

⁴Engel, p. 59.

⁵Ellens, p. 271.

⁶Engel, pp. 129, 130.

⁷Engel and Norton, p. 37.

⁸Engel, p. 118.

⁹Ibid., p. 318.

Sociologically, Jesus projected "as much similarity with the audience as possible," as advertisers do today. Advertisers also "project as much desirable difference as possible" when they emphasize uniqueness in their product. It is suggested that Jesus did much the same. "He emphasized sameness in terms of form and different-ness in terms of content. Thus, while Jesus did meet people on their own ground (sameness approach), the content of message and life was desirably different."¹

Can a TV Spot Communicate God's Messages to the world?

A legitimate question concerns the capacity of a brief shot to communicate a message in depth. Rakestraw believes spots have their drawbacks in this respect. She doubts that in-depth communication can be accomplished in twenty, thirty, or sixty seconds.² Hestir agrees that it is impossible to teach a course in theology in sixty seconds, because there is so much ground to be covered. But if the station manager thinks a long program is incompatible with other programs during that time period, he will not air it no matter how good it is. Hestir has found it more effective to appeal to prime-time audiences with short segments than to air at less desirable times with longer program formats.³

However, a spiritual message can be presented in a short time.

¹James David Chase, "TV-Radio Spot Evangelism: An Experiment in Attitude Change," Report presented for the TV-Radio Spot Commission General Conference of Seventh-day Adventists, Washington, D.C., Jan. 1980, pp. 184, 185.

²Rakestraw, interview with Ellens in "Program Format," p. 232.

³Hestir, interview with Ellens in "Program Format," p. 197.

As has been mentioned, virtually all the parables of Jesus can be told in sixty seconds or less.¹ The Twentieth-third Psalm can be read in forty-one seconds, and the woman at the well made her report about Jesus in five seconds.¹ An industrial psychologist says, if you want to influence someone you ought not to speak for more than twenty seconds at a time.² This would apply to the religious spot as well as to personal conversation. The manager of station KSN in Shelby, Montana, advised Pastor Tom Sanford: "If General Motors and Coca-Cola can sell their products in one minute, why can't the church do it? Why not prepare some one-minute spots and bring them in?"³

"The idea is to plant the seed of salvation" where the average American has his eyes fixed several hours a day.⁴ To maximize audience impact, the broadcaster should prepare a spot to obtain prime-time viewing and present a "provocative message."⁵ Research shows that spots attract people's attention, stimulate thinking about man's relationship to God and to his fellowmen,⁶ and provide a kind of interaction situation.⁷

¹Jolly, Interview with Ellens in "Program Format," p. 197.

²Ben Armstrong, ed., Religious Broadcasting Sourcebook (New Jersey: National Religious Broadcasters, 1978), p. H-1.

³Mort Juberg, "The Magic of 60-Seconds," Tell, November 1973, p. 4.

⁴"Graphic Truth Wins First Place with First Gospel PSA," Religious Broadcasting, October/November 1977, p. 43.

⁵Ellens, p. 191.

⁶Lawrence McMaster, Division of Mass Media UPUSA, June 10, 1970; interview with Ellens in "Program Format," p. 187.

⁷Price, interview with Ellens in "Program Format," p. 272.

The spot can be used to reach the unchurched with the message of salvation: "a striking, short segment which plants an idea that can work as leaven, change attitudes, minds, feelings, action and character."¹ Chase supports this point with the example of the change of attitude toward the Seventh-day Adventist church in Lubbock, Texas: before the spots were aired, only 17 percent of those interviewed had a positive attitude toward Seventh-day Adventists, after the spot airing, this went up to 47 percent (see table 2).

TABLE 2
RESPONDENTS' ATTITUDES TOWARD
SDA'S BEFORE AND AFTER SPOTS

Before Spots						After Spots					
Positive		Negative		Neutral		Positive		Negative		Neutral	
N	%	N	%	N	%	N	%	N	%	N	%
77	16.89	71	15.57	246	53.95	215	47.15	29	6.36	169	37.06

Source: Chase Report, p. 106.

What if results are not immediately seen? Should one assume that the spots have had no effect? On the contrary, the leaven is working² and its effect will be seen when the conditions are right. What is "effect?" It can be explained as someone doing "something different from what he had been doing previously, apparently as a result of

¹Thomson, interview with Ellens in "Program Format," p. 188.

²Wilbur Schramm, Men, Messages and Media; a Look at Human Communication (New York: Harper and Row, 1973), p. 196.

receiving a communication."¹ Television places images in the brain,² and when situations arise, similar to those which have been presented on TV, the person who made a previous mental move may choose to act according to these images.³ "We slowly evolve into the images we carry; we become what we see."⁴

The competition between secular and commercial messages for air time is tough. Therefore, the Christian communicator should expose his message frequently at different times of the day with the aim to reach most everyone in the television audience at least once in a two-week period. Chase gives the following theological rationale for airing religious radio spots several times a week (this rationale may also be applied to TV spots):

(1) That Christianity is more than a once-a-week experience, (2) that God is an everyday God, just as interested in man at 3:23 on Wednesday afternoon as he is at 11:01 on Sabbath morning, (3) that God has something to say to man in the midst of his "secular" activities, and (4) that man is daily dependent upon God for both his physical and spiritual bread.⁵

In conclusion, the purpose of the religious spot is to reach people where they are in time as well as in need and enable them to see God as the Creator, incarnated in a human voice, addressing them personally, and waiting for their response.⁶

¹Ibid., p. 193.

²Jerry Mander, p. 216.

³Thomson, interview with Ellens in "Program Format," p. 349.

⁴Jerry Mander, p. 219.

⁵Chase, p. 34. The enumerated points are based on (1) Lam 3:23; (2) Acts 17:11; (3) Eccl 9:10; and (4) Matt 6:11).

⁶Models, pp. 125, 126.

Considerations Necessary in the Development of a TV Spot Series

When communicators develop a TV-spot series, they must consider the following: (1) the inherent qualities of a good TV spot, (2) the copywriter's concerns, (3) spot formats, (4) the storyboard, and (5) a brief description and analysis of recent public service and religious TV spots.

The Inherent Qualities of a TV Spot

What are the inherent qualities of the good TV spot? There is no perfect way of presenting broadcasting commercials.¹ Nevertheless there are general principles, inherent qualities that characterize a good TV spot. David Ogilvy gives several ideas about and suggestions for the TV spot.

1. It is easier to double the selling power of a commercial than to double the audience of a program.
2. Make your pictures tell the story. What you show is more important than what you say. If you can't show it, don't say it.
3. Try running your commercial with the sound turned off. If it doesn't sell without sound, it's a feeble commercial. Words and pictures are showing. The words in your titles must be identical with the words spoken.
4. In the best commercials the key idea is forcefully demonstrated. But in the poorest commercials there is little or no demonstration.
5. The best commercials are built around one or two simple ideas--big ideas. They are not a hodgepodge of confusing little ideas; that is why they are never created in committee. The best commercials flow smoothly, with few changes of scene.

¹Donald Bright Buckley, "Execution of Copy Strategy in Broadcast Media," Handbook of Advertising Management, ed. Roger Barton (New York: McGraw-Hill Book Company, 1970), chapter 16, sec. 1 and II.

6. The purpose of most commercials is to deliver the selling promise in the most persuasive and memorable way. State your promise at least twice in every commercial.
7. The average consumer sees ten thousand commercials a year. Make sure that she knows the name of the product being advertised in your commercial. Show the package loud and clear. Repeat the brand name as often as you can. Show the name in at least one title.
8. Good commercials rely on simple promises, potentially demonstrated. But promises and demonstrations can be made tedious and indigestible by logorrhea [excessive talkativeness]. Don't drown your prospect in words.
9. Make the product the hero of the commercial.
10. In print advertising you must start by attracting the prospect's attention. But in television the prospect is already attending. Your problem is not to attract her attention, but to hold on to it.
11. Start selling in your first frame. Never warn the prospect that she is about to hear a "friendly word from our sponsor." Never start your commercial with an irrelevant analogy. Never start with an interrupting device.
12. Dr. Gallup reports that commercials which set up a consumer problem, then solve it with the product, then prove it, sell four times as much merchandise as commercials which simply preach about the product.
13. Dr. Gallup also reports that commercials with a news content are more effective than the average.
14. All products are not susceptible to the same commercial techniques. Sometimes there isn't any news; you cannot always use the problem solution gambit; you cannot always demonstrate. Sometimes you must rely on emotion and mood can be very potent indeed.
15. To involve a person emotionally you should be human and friendly. People don't buy from salesmen who are bad-mannered. Nor do they buy from phonies or liars. Do not strain their credulity. Be believable.¹

¹David Ogilvy, "Raise Your Sights! 97 Tips for Copywriters, and Directors and TV Producers--Mostly Derived from Research," quoted in James F. Engel, Martin R. Warshaw, Thomas C. Kinnear, Promotional Strategy, pp. 714-16. (Italics mine)

Believability is especially important in the case of TV public service and religious spots because they generally promote a state of mind rather than a product. If they are believable the viewers will put themselves in the picture and participate mentally.¹ This feeling-behavior is very important because it involves the person with a "that's me" situation that culminates in action-behavior.² This is the very essence of a good TV spot.

Consequently, the emotional appeal seems to be more effective than the intellectual and logical.³ This is not easy to achieve on TV because the viewer generally watches in the privacy of his own home where he cannot be influenced by other people's reactions. He must be moved to believe and accept the message only by what he sees on the screen.⁴

Moreover, television's small screen makes it an "intimate" medium and to arouse emotions it should reproduce intimate scenes. This factor limits the number of characters on the screen: no more than four people at a time; three are better and two or one, best.⁵

Mander confirms that human faces work best to create an atmosphere of intimacy. Superficiality is easier to convey than depth; brief subjects are simpler to put across than multifaceted information. Doing is easier to portray than being; near is easier to deal with than distant; the tree is easier to describe than the landscape; the bus is easier to

¹Orlick, pp. 274, 275.

²Milton Crum, Jr., Manual on Preaching (Valley Forge, Pa.: Judson Press, 1977), p. 113.

³Hilliard.

⁴Parker, p. 105.

⁵Ibid., pp. 101, 109.

picture than the street. Specific is easier to understand than general, facial expression easier to demonstrate than feelings, finite easier to comprehend than infinite.¹ These insights, when implemented, can help not only to enhance the emotional effect, but also the message's credibility.

One important aspect that contributes to believability is to avoid canonizing the product or service. Any form of overzealous praise or exaggeration tends to reduce credibility.² Likewise a good TV spot is intrinsically soft sell, for it does not scold anyone for not buying its product. On the contrary, it tells the "gospel," the benefit it will produce.³ Capitalizing on weak points may be very influential. Instead of hiding faults, tell the truth in a sincere and positive way. Used wisely, they can be very helpful. For instance, a church might begin by airing the following ad: "Bring your problems to church and leave them there," but a follow-up ad might warn: "Bring your troubles to church and if you pay attention to what happens, you'll get some more, . . . but you may also receive the strength to face your troubles, both the old ones and the new."⁴ A good spot, however, never dwells on negative images because they only please masochists. If any discom-
forting scene must be shown the emphasis should be on the relief brought by the product or service.⁵ An ad does not scream, but utilizes action, direct verbs, vivid adjectives, and crisp sentences.⁶ Repetition

¹Mander, pp. 324-27.

²Orlick, p. 114.

³Crum, p. 37.

⁴Bachman, p. 129.

⁵Orlick, p. 113.

⁶William A. Peck, Anatomy of Local Radio-TV Copy (Blue Ridge Summit, Pennsylvania: Tab Books, 1976), pp. 30, 71.

is another significant element because oral messages are perishable. The viewer cannot stop to re-read. Repetition enhances both retention and interest; however, variations are vital so the audiences will not become bored by redundancy.¹ An additional way of reinforcing what is being shown is achieved by superimposition of written messages over the images. This is also a good way to reach those who turn down the volume during commercials.²

Commercials can be evaluated by the attention they produce. Many commercials are more interesting than programs because of the technical events utilized.³ These technical events correspond to scenes; each scene should be four seconds in length, thus a 30-second spot would be the equivalent of seven scenes.⁴

A good spot may use a musical theme to help evoke scenes,⁵ to recall and identify the product or service,⁶ to set the mood and reinforce feelings,⁷ but, says one commentator, should not provide the actual reasons for buying the product. It is recommended that music be used at the end of the spot.⁸

¹John S. Wright, Daniel S. Warner, Willis L. Winter, Jr., et al., Advertising (New York: McGraw-Hill Book Company, 1977), p. 421.

²Roy Paul Nelson, The Design of Advertising, an Information of Current Practices and Techniques (Dubuque, Iowa: Wms. C. Brown Company Publishers, 1967), p. 190.

³Mander, p. 308.

⁴Nelson, p. 120.

⁵Leo Bogart, Strategy in Advertising (New York: Harcourt, Brace and World, Inc., 1967), p. 99.

⁶Hilliard, pp. 112, 113.

⁷Parker, p. 100.

⁸Peck, p. 48.

A good spot generally is aired for a longer period of time than mediocre spots. Humor can make commercials wear faster and may tend to call attention to itself.¹ Simple commercials seem to hold interest best.²

The religious TV spot is self-contained in the sense that it does not relate to the preceding and following programs; it is part of a sequence of commercials or a campaign strategy, is relevant to the next phase, and has a solely religious purpose.³

The quality commercial's crucial test is how well it sells an idea or product. Some suggest it must clearly strike the central point of the message, tell a single story, pique the intellect,⁴ and seek to involve the viewer. Added to that, the strongest selling point should appear in the last line as a snappy stinger, which is relevant and surprises the viewer.⁵

Copywriter's Concerns

Obviously, preparation of good material depends on a good copywriter. The following suggestions are useful for a copywriter:

1. If you make a claim, prove it.
2. Make no jokes unrelated to the product
3. Tie your claims to credible testimonials.

¹Gordon H. Lewis, How to Make Your Advertising Twice as Effective at Half the Cost (Chicago: Nelson-Hall, 1979), p. 18.

²Wright, p. 421.

³Virgil Meggil, "The Effective Spot," Religious Broadcasting, April-May 1975, p. 11.

⁴Parker, pp. 114, 115.

⁵Peck, pp. 50, 66, 67.

4. Imply bulk or community acceptance.
5. Be positive.
6. Eliminate puffery.
7. Show innocence.¹

The copywriter's task is basic because in most cases he describes the action, the meaning, the connotations, and makes the point,² always keeping the message on target.³ A copywriter fails if he cannot lead viewers to perceive the point of his message.⁴ Using visual writing, pictorial terms and words, he portrays ideas and illustrates profound truths in lively everyday pictures as Christ did through His parables.⁵

A good copywriter never assumes that the viewer has his knowledge of the objects and situations being shown.⁶ The Christian copywriter, especially, should be extremely careful in not assuming that the viewer is aware of his terminology. Theologians must "emerge from their ivory towers and join in dialogue" with common people in simple conversation.⁷

A good conversational style requires considerable time to refine, hone, and rework with shifts and twists to achieve the beauty of simplicity.⁸ If the copywriter can write the way he talks it will not sound

¹Lewis, pp. 18-23.

²Parker, p. 97.

³Orlick, p. 286.

⁴Ibid., p. 280.

⁵Ibid., p. 96.

⁶Parker, p. 97.

⁷Engel, p. 320.

⁸Stanley T. Burkhoff, "Monday Memo," Broadcasting Magazine, May 11, 1970, p. 18.

like a commercial.¹ Word sounds are just as important as word meanings.² Therefore a writer need to listen to the sound of what he has been writing. If it does not speak well, it should be written again and again, if necessary, until it does.³

The choice of words demands preciseness and aptness. Three words may have similar meaning but only one is precise and apt in a given context.⁴ The copywriter should pursue the most specific word. For instance, produced is better than made, and manufactured is better than produced.⁵ Words are so vital that manufacturers spend millions changing packages to insert words such as free, now, new, improved.⁶ The intent is to give the idea that it is not just new, but newer than something else.⁷ Another author recommends avoiding weak words like try. Instead use vivid, positive ones such as buy, drink, eat, sleep on, savor, feel.⁸ Words like now, save, time, or stock limited generally give a sense of urgency.⁹

In summary, a succinct way to describe the copywriter's task could be: tie a hook to your first line,¹⁰ keep the copy simple and to the point,¹¹ and conclude with a surprising and relevant 'stinger' that strikes the selling point.¹² All these skills reflect hard work,

¹Peck, p. 64.

²Ibid., p. 33.

³Ibid., p. 45.

⁴Parker, p. 113.

⁵Lewis, p. 17.

⁶Peck, pp. 27, 28.

⁷Lewis, p. 22.

⁸Peck, p. 32.

⁹Ibid., pp. 30, 71.

¹⁰Ibid., p. 45.

¹¹Ibid., p. 89.

¹²Ibid., pp. 50, 66, 67.

experience, and ample time for the gestation of an idea so it will grow into a high quality ad.

Spot Formats

There are several formats available by which the TV-spot producer may convey his idea. These are listed and briefly characterized in table 3.

In addition to these formats, there is the integrated commercial which is designed carefully for a particular program to give an idea of continuity. It flows together with the program content with hardly any noticeable break. Another creative possibility is the combination of several formats in one TV spot. For instance, elements of dramatization, humor, music, and testimony may be blended to produce one desired special effect.

The clever communicator will not allow his/her own inclinations to dictate the material prepared. For instance, a certain copywriter may not like humorous material at all, or may even prefer testimonial materials. However, the choice for a particular format should be guided by how the format can best fit and be relevant to a selected audience. The interests of the target audience may validate the use of different alternatives to obtain more adequate, effective communication.

The Storyboard

The storyboard is usually a series of rough drawings showing the sequence of picture action in a spot. It gives directions on optical effects, settings, camera angles; it also indicates dialogue, sound and

TABLE 3
CHARACTERIZATION OF SPOT FORMATS

Formats	Brief Characteristics
1. Straight sell	Consists in a direct presentation of product or service benefits, generally based on its differentiation or uniqueness.
2. Educational	Frequently used for corporate or institutionalized messages. It is more rational than emotional in appeal.
3. Humorous	Is entertaining and holds audiences. But humor can be both elusive and fragile, because it tends to call attention to itself. It should contain real comedy material and be produced by people who know how to be funny.
4. Dramatization	Uses narrative technique and is effective for presenting problems that can be solved by the product.
5. Musical	Despite criticism musicals can be effective when well done.
6. Documentary	Generally used to impress and even to shock with a striking point.
7. Testimonial	Generates credibility when performed by a well-chosen celebrity or ordinary citizen with whom viewers can identify. Testimonials are highly effective when used properly, because they reinforce identification and involvement.

Source: Wright, pp. 421, 422.

musical effects.¹ In other words, the storyboard is an illustrated script.²

The purpose of the storyboard is to visualize the story, to indicate possible weaknesses before the spot goes to final production. The process avoids the expenditure of huge amounts of money, time, and effort on something that would not work satisfactorily.³ Therefore, the storyboard helps the producer to have an anticipated glimpse of what the actual TV spot will be.⁴ However, the storyboard has its limitations. It does not give the overall feeling or impression that come from experience--the "cathedral effect." In fact, when improperly used, the storyboard might even kill the overall feeling for a TV spot.⁵

Lengthier alternatives to the traditional storyboard, such as the photoboard and the utilization of videocassettes, are becoming more common and are well accepted.⁶

Summary of Observations and Recommendations

This review of current literature concerning the use of religious TV spots has shown that the religious TV spot appears to be a viable genre of communication between the church and the unchurched public. Its use is economically advantageous and when well-done is applauded by stations and networks. Because of rating and time

¹Hilliard, p. 97.

²Nelson, p. 185.

³Ibid.

⁴Biegel and Lubin, p. 54.

⁵Orlick, p. 316.

⁶Ibid., pp. 231, 231. A few storyboard samples appear in appendix B. Script samples are also included in appendix C.

considerations, the TV spot is the format most likely to reach prime time audiences. If the TV spot is to be used, it must be directed to carefully analyzed audiences.

The economic factor is one reason churches have adopted the spot format. Limited budgets led to the use of public service time offered without cost by stations. In addition, surveys have shown that the short religious spot, especially the thirty-second spot, is the format most accepted by the television industry. If a religious spot is to be aired, its technical quality is important; fine quality is easier to attain in shorter segments. When a spot is professionally and technically well done it may be accepted for airing without cost. The station will probably give it a variety of exposures at different times, some of them during prime time.

Religious broadcasters must also be aware of the rating pressures that determine station and network policies. The low share of audiences attracted by religious programs in the past have caused their rescheduling to less desirable times. In order to get maximum exposure, the churches have turned to the spot format as the only access to prime time.

Generally speaking, religious broadcasting groups have given little attention to sociological factors: To whom are they speaking? What is the nature of their audience? Anyone who claims to be a professional in communication today must know audience psychology and behavior and the fundamentals of audience research. Surveys have indicated that churches are speaking to themselves.

The general public watches television during prime time, and

the spot appears to be the only means of speaking to them then. It is not possible to give a theological study in thirty seconds; the idea is rather to stimulate the conscience through a thought-provoking message as leaven within the minds of the unchurched and to draw them to God.

Brief Description and Analysis of Ten
Public Service and Religious TV Spots

Many outstanding TV spots put into practice some of the principles which have been discussed in this chapter. To conclude this examination of the qualities which make a good spot, some of these exemplary spots will be described and briefly analyzed to provide evidence for the reason for their success.

The following TV spots were presented for consideration at the annual Clio Awards contest of the American Television and Radio Commercial Festival in 1978 and 1979:

<u>Sponsor</u>	<u>Title</u>
1. American Cancer Society (Winner)	Church
<u>Description</u>	
<p>The spot begins by showing a graveyard and a little church. People going to the church pass through a cemetery while the church bell rings. When everyone enters the church the door closes. The organ sound track helps set the mood for a funeral. The voice over (VO) says:</p> <p>In the summer of nineteen seventy-four, just one year before she was going to be married, <u>osteal gene sarcoma</u>, a form of bone cancer, struck nineteen-year old Eva Minetti. Doctors using research supported by money you gave to the American Cancer Society, tried everything possible to save her life. One year later, on June 23, on the day she had planned to be married,</p>	

Eva Minetti (brief pause) became Eva Ball (the church door opens and the wedding march begins) and walked out the aisle right on schedule (limping a little bit but extremely happy). Thanks to your help (people follow the couple cheering them), we can save almost half the people who get cancer. Don't quit on us now. We're almost half way there.

Brief Analysis

A very positive and surprising ending of an emotional nature is applied to actual need. The use of the second person is demonstrated: "the money you gave," "thanks to your help," and "don't quit on us" are phrases which help to encompass the viewer. Giving details such as name, age, the way the bride limps as she walks from the church adds credibility to the story. The use of the word "now" adds urgency to the appeal. The written tag, "American Cancer Society," lasts five seconds on the screen to ensure the proper fixation of its image.

<u>Theme</u>	<u>Title</u>
2. Forest Fire Prevention (Finalist) Smokey Bear	Dominoes

Description

The spot presents a close-up of hands lighting a match and setting fire to a set of dominoes which fall one after the other as the fire hits them. Voice over says:

One man, one match, one small trash fire. It all seems harmless enough, and add to that lightning, a flying spark . . . a forest read to explode, one small trash fire that rages into a wild fire completely out of control. For this reason, unauthorized trash burning is illegal and dangerous. Call your local forest agent before you burn any trash . . . protect yourself and others before it is too late. Wild fire--indifference makes it spread.

Brief Analysis

This spot follows a parabolic approach. The chain reaction of burning dominoes falling one after another illustrates vividly what

happens with a wild fire. It is a rational approach soliciting care and responsibility for what seems to be small but can expand into a uncontrollable disaster: "Wild fire--indifference makes it spread."

Sponsor

Title

3. United Way (Finalist)

"Loneliness"

Description

This spot pictures an old lady sitting alone in a rocking chair inside an empty room. There is silence, except for the continuous ticking of a watch. A train in the distance whistles down the track, two distant telephones ring, and a dog barks far away. At the conclusion of the spot the VO says: "Loneliness can be the most empty feeling of them all. We know that. Let us help. Call 226-0202, another United Way service." On the screen additional information is given: "Information and referral," and, under the telephone number, "any time--any day."

Brief Analysis

The loneliness is apparent and can be described as painful, especially because of the following details: the old lady is alone; her eyes are fixed on nothing; she obviously has very few belongings; time seems interminable and the train never arrives; the telephone rings twice, but she does not care nor does the caller who does not persist in his calling. The dog's faraway bark may indicate the absence of immediate neighbors. The VO repeats what was dramatically conveyed through the image and sound (or lack of sound). This affirms the viewers' vicarious feelings of loneliness and concludes with the words: "We know that." The message's relevance and urgency are reinforced

with the words written under the telephone number: Call "any day--any time."

<u>Sponsor</u>	<u>Title</u>
4. Arthritis Foundation (Finalist)	Hands
<u>Description</u>	
This spot pictures deformed hands attemptint difficult movements--adult and young hands. The VO says:	
Some people live with a pain--pain they feel deep in their bones--pain that never goes away. It's called arthritis and it hurts more than you can imagine. The twenty million Americans with arthritis are old and young. They're women, men, even children, and they need your help. Give a hand to the people in pain. Give to the Arthritis Foundation.	

Brief Analysis

This spot illustrates TV's capability as a demonstration medium. The viewer can see the hands, the deformities, and can almost "see" the pain. It is a challenge to the viewer's imagination--"It hurts more than you can imagine." Then a woman's hand, a man's hand, and a boy's hand are shown to set the stage for the final appeal: "Give a hand to the people in pain." The wording of this petition perfectly fits the spot's theme and projects the image of the Arthritis Foundation as the hand of the people in pain.

<u>Sponsor</u>	<u>Title</u>
5. Texas Crime Prevention (Finalist)	Crimewatch
<u>Description</u>	

The video shows a black woman working inside her home in the evening. The viewer can hear the criminal's steps as he checks

possible open windows and goes toward the unlocked door. The viewer can actually listen to the criminal's excited breath as he approaches the victim. The VO says: "Half of all rapes occur inside the victim's own home. If your windows and doors are not securely locked, you're not safe. Rape prevention--take it seriously."

Brief Analysis

Here again television's ability to portray human situations pictorially is evident. The viewer becomes aware of a criminal's approach to a house--checking open windows and then suddenly bursting through an open door toward a defenceless woman working inside her home. Suspense heightens the impact of the announcer's voice over: "Rape prevention--take it seriously." This is not an aesthetic or enjoyable proposition. On the contrary, the spot shocks the viewers, appealing to their need for safety and preservation, all in just thirty seconds.

Sponsor

6. U.S. Office of Education (Finalist)

Title

Labels

Description

In this spot, several handicapped children are seen standing in line for treatment. Each one receives a label such as "retarded," "crippled," "deaf," "spastic." The last child rips off the label put on him. Two boys come to support and congratulate him, while expressions of affirmation from others are heard. At the exact moment the "spastic" boy rejects the label, the illumination of the scene becomes brighter.

The VO says:

No matter what kind of handicap your child may have, he has the right to be treated as a person, not as a label. He has the right to whatever education it takes to overcome his

label. We have important information about how to get that kind of help. Free. Write: Close Look, Box 1492, Washington, D.C., 20013.

Brief Analysis

This spot visualizes the social problem of handicap discrimination. The way the scenes are built provokes a vicarious feeling of sympathy toward handicapped children. This emotional sympathy is subliminally transferred to the parents' right to have their children treated not as labels but as persons.

Campaign

Title

7. Fresh Air Fund (Finalist)

Summer in the City

Description

Here is a sharp portrayal of the contrast between city and country life. The first scene pictures grubby children trying to play on the sidewalks of a dirty section of the city. This part of the film is in black and white and contrasts vividly with the second which describes the colorful country life. Even the soundtrack becomes more attractive in the second part as the VO says: "Please help us to help the kids this summer with the fresh Air Fund" (the address is given). Then the jingle concludes: "Give these kids two weeks away. Let them see another way . . . in the summer . . . in the city!"

Brief Analysis

This spot utilizes the well-defined antithesis through visual and sound contrasts to differentiate country life from city life. It appears that this spot is apt to achieve good results in obtaining financial support and a creating positive attitude toward a better time for city kids in the summer.

ThemeTitle

8. National Sudden Death (Finalist)

Falling Leaf

Description

A maple leaf falls slowly from a forest tree and comes to rest softly on a crib. The VO compares what happens in the forest with something that also happens in families: "When parents find the child in the morning in the crib--dead." Then the VO continues:

The cause is unknown and at the present time unpreventable. What is preventable? A much worse tragedy that always follows: the alienation of husband and wife because of false blame and suspicion. The National Foundation needs money now for research and for helping families. Your check will help . . . until we know why the leaf falls we want to keep the tree standing.

While this last phrase is being pronounced there is a logo on the screen--a tree standing and a leaf falling. The address is given graphically.

Brief Analysis

This spot displays beautiful photography. It pictures a close-up of a falling leaf symbolizing a child victim of the sudden infant-death syndrome. This parabolic approach is made adequate especially because the leaf falls in an empty crib. The emotional ending both visually and conceptually impresses the viewer to support the campaign.

SponsorTitle

9. The Church of Latter-day Saints

Labels

Description

Several children receive negative labels. For instance a little boy is urged to "hurry up" in eating his breakfast: "You're such a slow-poke." The boy cries and says, "I was trying to." A second child is

older. He is carving a boat and his dad says: "Don't forget to clean it up, you know how messy you are." A girl refuses to give popcorn to her younger sister. Mom says: "Why must you be so stingy?" Another little girl, Michele, is putting on dirty pants. Mother says: "How many times have I told you "I'm going to wash these pants? Sometimes you're so dense." The VO says: "How children think about themselves is often determined by the labels you put on them." In contrast to these negative examples, the spot concludes by showing a positive way to communicate with the boy who is carving the wooden boat: "That's a beautiful boat. You've got it with your hands."

Brief Analysis

Again the capability of television as a demonstration medium is set forth. The viewer actually can "see" the children's feelings hurt and tends to react vicariously rather than as a mere spectator. That is to say, parents identify themselves with the spot's parents. The idea is that by contemplating a negative attitude, the viewer might see his actual mistakes and change his own behavior to avoid hurting his own children. Although most of the examples are from a negative perspective, they will hopefully be superceded by the positive attitude indicated in the last example. When the boy hears: "That's a beautiful boat . . . ," he feels good, smiles, and thus the TV spot demonstrates how effective a positive label can be to a child's self-esteem.

The following spot won several awards:

AAF "Best in the West" 1979 "First Award Public Service"

AAF Addy Awards 1979 "Public Service"

Clio 1979 "Statuette" Best Public Service

Clio 1979 "Statuette" Best Editing

Clio 1979 "Statuette" Best Direction

U.S. Television Commercials Festival 1979 "First Place
Public Service

Film and Television Festival of New York 1979 "Grand Prize"
Public Service

<u>Sponsor</u>	<u>Title</u>
10. The Church of the Latter-day Saints	Try Again

Description

The spot begins by showing a husband and wife during one of their critical moments after arguing. He is lying on the bed and she is sitting on a nearby bench. Their imagination goes back to the good and bad times they have had together. Each scene complements the other cyclically, alternating unhappy and happy moments. The spot reveals to the viewer their mental process in reviewing portions of their life. For instance, when the couple are aggressively throwing pillows at each other the scene changes into a ball game between them. Again, when the wife closes the door in her husband's face, the same door opens and their son comes to play with them. Similarly, when they are again arguing and she falls, it dissolves into a love scene. Their little boy is visibly affected by both their ups and downs. Finally, while the husband sits on the bed, she is looking at the mirror; she sees him and stretches her arm toward him. He comes and embraces her while the VO says: "Think of the times you've pulled together instead of apart and then think again."

Brief Analysis

This spot may be regarded as an example of how well-done a public service spot can be. The spot does not urge the viewer to go

to church and does not sermonize at all. Religion and church are a by-product because, although the viewer may categorize it as essentially a public service for the community, the concept, that the church cares for this matter and helps them to stick together, may be present in his mind. So by this means, positive images are transferred to the church.

In emphasizing human relationships in the "Homefront" campaign (as the Mormons call the whole strategy), the spots are psychologically formulated to fit situations that occur in an average contemporary home. This is especially true in spots like this one in which the actors' performances are so good that the actors seem to be the real people with whom the viewers identify and thus vicariously enter into the roles of the husband and wife. Negative aspects of the couple's behavior are balanced by the positive ones which are ingeniously highlighted through images and an extremely adequate sound track of music and laughs. The elements mingle together to create a considerable overall emotional effect.

Conclusion

An overview of the sample spots briefly described clearly shows that most of them let the pictures tell the story. What was shown was generally more important than what was said. Some of them could be understood even when the sound was turned off. They were chiefly built around one or two simple ideas--big ideas. Some of them relied on a high content of emotion and mood. They were human and, because of that, they were highly appealing and also believable. In addition, some of the spots were aesthetically pleasing. Others could not be classified in this manner. The aesthetic is not always effective. Some

spots may not look attractive, but if they accomplish their purpose, that is what is most important. The primary objective is to achieve an intended result, not to look good. If a spot looks good and works out the same time, that is excellent. It is ideal when an aesthetic presentation achieves effectiveness. However, depending on the intended effect on target audience, it may not be advisable to have a pretty actress performing in the TV spot.

It can be unfortunate when form supercedes content because then the viewer does not pay attention to the message. So, ideally, form and content must be balanced and complementary--as is evident in most of the good samples. Some spots rely on laughter to associate good feelings with their product or service, but this procedure may damage the message content. Even the utilization of celebrities chosen to personalize a concept may eventually obliterate the concept of the service.

The best spots generally contain the realism of personal testimony, which makes them more credible and real. Customarily, they involve the viewer with vicarious "feeling-behavior" in a "that's me" situation that culminates in "action-behavior."

CHAPTER IV

THE USE OF MEDIA

Introduction

Because of its wide coverage and mass-marketing possibilities the TV spot is probably the best medium to communicate a message to the general public. But if the message is aimed at a geographically concentrated area (such as a section of a city), the TV spot may not be ideal because it penetrates the total metropolitan area, therefore other media may be required. This chapter describes some of the relative advantages and disadvantages of other forms of mass communication which can be used as an alternative or complement to the TV spot. Such mass communication includes billboards, posters, newspaper and magazine ads, radio spots, and direct mail. To make appropriate use of these complementary media forms, a knowledge of audience composition is necessary.

Knowledge of Audience Composition is Basic

Although mass communication has heterogeneous selectivity, advertisers use several processes to discover audience composition in order to better communicate. Typical demographic data essential to determine audience composition include: sex, age, race, income-level, education, and, sometimes, religious affiliation. When an advertiser isolates a group of people with mutually similar characteristics, he classifies them as a homogeneous segment.

One of the advantages of addressing such a homogeneous segment is the heightened probability of a mutually similar response to a similar type of stimulus. Once an advertiser is more fully aware of the demographic characteristics of his intended audience, he can project his stimulus to them more accurately. For this reason, the background and motivation of an audience must be carefully analyzed in order to project the right message to the right audience with the right media.¹

Choosing the Right Media

As already noted, once the target audience is selected the next critical task is to select the right media to reach that audience. Selection demands a thorough understanding of the characteristics of each medium--its strengths and weaknesses.²

Normally a considerable amount of research is required to match an audience with the appropriate media. In addition, the copywriter must adapt his writing both to the selected audience and the appropriate media to convey the intended meaning of his message. For example, whether an advertiser chooses to insert his message in a magazine, such as Woman's Day or Town and Country, depends on the demographic classification of his prospective consumer. If he is trying to reach teenagers on the radio, he will select the station most teenagers prefer. If he intends to use an ad in the newspaper to convey his message, he will place his ad on different days, in different sections, and if possible,

¹Theodore Peterson, "Understanding the Media and Their Audiences," in You and Communication in the Church, B. F. Jackson, Jr., ed. (Waco, Texas: Word Books, publishers, 1974), p. 165.

²William F. Fore, p. 109.

in different newspapers to reach his intended segment of newspaper readers.¹

Obviously a media-mix gives the advertiser more extensive coverage than he would have using only a single medium. In a media-mix setting, the same individuals are contacted in different social and psychological contexts. So, if the consumer is not exposed to a given message in one medium or environment, he might be reached in another.² In addition, the effectiveness of one medium tends to reinforce the effectiveness of another medium by conveying the same message of the advertiser.

The Use of Billboards

Outdoor advertising is one of the oldest forms of advertising. Outdoor signs were found in Pompeii and in other ancient lands.³ Apparently, the Lord instructed the prophet Habakkuk to utilize billboards in public-service advertising for His cause. Clear directions concerning readability of the message were given to the prophet: "And the Lord said to me, 'Write my answer on a billboard, large and clear, so that anyone can read it at a glance and rush to tell the others.'"⁴

A contemporary author reminds us that people can assimilate about seven words in a glance.⁵ Therefore, exhaustive messages are out of place in outdoor advertising because they cannot be grasped in a "moment's time."⁶

¹Boyd, p. 49.

²Boggard, p. 114.

³Engel et al., p. 260.

⁴Hab 2:2, Living Bible; in place of "billboard" the KJV uses the word "table."

⁵W. A. Evans, Advertising Today and Tomorrow (London: George Allen and Unwin Ltd., 1974, p. 72.

⁶Len Biegel, Mediability, p. 22.

The task of the billboard, therefore, is simply to remind consumers that the product or service exists¹ and to reinforce advertising of "greater length and content running concurrent in other media."² It is an excellent "back up support to press and television campaigns,"⁴ although outdoor advertising should not depend on other media to be understood.⁵

Advantages of using billboards. The advantages of using billboards as an advertising medium include:

1. Blanket coverage of local markets--billboards are displayed for a minimum fifteen-day period (in Brazil).
2. High frequency--billboards are located at strategic places where passers-by at any time of day or night are exposed to the messages. As long as there is a mobile population, there is around-the-clock exposure to this media.
3. Largest size of print available--"Gigantography."
4. Geographic flexibility--outdoor billboards may be used locally, regionally, or nationally. There is also the possibility of adding more billboards wherever and whenever they are needed to help achieve one's marketing objectives.
5. High summertime visibility--billboards are especially valuable as good weather conditions increase the mobility of the population and thus create a proportionate increase in exposure to the message.

¹Ibid., p. 22.

²Bogart, p. 98.

³Biegel, p. 22.

⁴Evans, p. 72.

⁵Fernando Almado, "A Criacao," in Comunicacao Publicitaria, ed. Robert Simoes (Sao Paulo, Brazil: 1972), p. 68. See appendix for samples of billboard copy.

6. Excellent publicity--billboards are valuable in building name or brand awareness.¹ An interesting experiment designed to prove that outdoor advertising gets its message across to the public was recently completed by the Institute of Outdoor Advertising. Ten thousand billboards simply showing a photo and the name of Miss America were posted. Before the operation 1.6 percent of the American public knew her name. After two months 16.3 percent could name her--a 900 percent increase!²

7. Relative absence of competing advertisements--billboards often stand alone.³

Disadvantages. There are also certain disadvantages to outdoor billboards:

1. Message limitation--billboards allow only simple messages.
2. High outdoor reach; not necessarily high recall--billboard effectiveness depends on the creativity of the message.
3. Relatively high cost medium--billboard cost-per-thousand while relatively low is costly when compared to some other media.
4. Effectiveness is dependent on existing boards.⁴
5. Depends on the viewer--billboards may, for instance, be a possible irritation during a heavy traffic.

¹Jack Z. Sissors, Strategy in Advertising (New York: Harcourt, Brace & World, 1974), pp. 196, 197 (points 1-6).

²David L. Malickson and John W. Nason, Advertising--How to Write the Kind that Works (New York: Charles Scribner's Sons, 1977), p. 49.

³Engel et al., pp. 260, 261.

⁴Sissors, p. 198 (points 1-4).

6. Under attack--billboards are recently falling into disfavor and mayors are proposing regulations to restrict and/or limit them.¹

Posters

Posters are designed to communicate quickly with viewers.² They are usually indoors though they can be used outdoors as well. They are smaller than billboards and, therefore, are cheaper to print, simpler to handle and, in general, do not require leasing of facilities. They can be located in retail stores, service establishments, schools, restaurants, banks, and supermarkets. They may be used as car cards, traveling displays, or may appear as station or terminal posters and displays. They are called transit advertising.³

Although posters are here seen as broader than transit media, the advantages and disadvantages of transit advertising are listed because of their relevance in big demographic concentrations.

Advantages of using transit media. Transit media have several interesting advantages:

1. Mass coverage of a metropolitan area; transit media especially reaches adults commuting to work.
2. High-frequency media--the same message remains in place a minimum fifteen days, thus guaranteeing high repetition.
3. Relative efficiency in low-cost units--transit media is less expensive than most of other media.

¹Engel et al., p. 261 (points 5, 6). (See appendix E.)

²Bud Donahue, The Language of Layout (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1978), p. 212.

³Wright et al., p. 349.

⁴Sissors, p. 198 (points 1-4).

4. Great flexibility--transit media give the advertiser the opportunity to position messages to consumers at the most strategic points.¹

Disadvantages. The disadvantages that affect the use of transit media are:

1. Limited message space--posters allow only a few words.
2. High competition from other media and personal activities--the poster may be completely overlooked,² however, very creative work usually receives special attention.

Newspaper Advertisements

Newspapers play a vital role both as informers and interpreters in the community.³ They can explain details, provide commentaries, and analyze what is happening.⁴ Newspapers are an excellent vehicle though which to inform and educate about a campaign or an organization. Materials that have local significance may even be accepted on a public service basis.⁵

Other advantages of newspapers. Newspapers as an advertising medium offer these additional benefits:

1. Broad consumer acceptance--Newspapers have a high level of daily readership.
2. Shorter closing dates and greater flexibility--ads can be

¹Ibid., p. 198 (points 1, 2). Consider this unusual headline, for example: "The Crabs you buy here today slept last night in Wautak Bay" (see appendix E for more samples of posters).

²Eldon, pp. 219, 220.

³Ibid., p. 219.

⁴Biegel, pp. 5, 30.

turned in within one to two days of printing and newspapers can add extra pages as the material of each day demands (as opposed to strict time limits of radio or television).

3. Improved techniques--newspaper improvements, especially in color reproduction are noteworthy.

4. Geographical and market distribution--local editions make it easier to provide full local coverage.

5. Believability of the printed page--people tend to believe what they read and they remember what they read longer than what they hear.

6. Shared costs by companies and local dealers--each pays a percentage so that the ad is less expensive.¹

Disadvantages. Newspapers also have some limitations. These include:

1. Rate differentials between local and national advertising--usually national advertisers pay higher prices than local advertisers.

2. Excessive national coverage costs--national coverage entails many rate differentials and presents the difficulty of preparing and planning schedules in hundreds of individual periodicals as well.

3. Short life span--the newspaper gives little opportunity for repeated advertisement exposure since few persons will see the newspaper after it is read by family members.²

¹Engel et al., pp. 272, 275 (all of points 1-6); see appendix E for samples of newspaper ads.

²Engel et al., pp. 275, 276 (points 1-3).

Magazine Ads

Magazines play a vital role in all kinds of communities and speak directly to people with particular interests.¹ They provide detailed information behind the news or about these specific interests.

Advantages of magazines. Among the advantages of magazines as an advertising vehicle are the following:

1. Selectivity--magazines have great selectivity and flexibility than most of the other media.² Magazines are being started each year to satisfy special interest groups such as nurses, joggers, weight watchers, tennis players, hobby fans, cooks, photographers, and teachers.
2. Controlled circulation pinpoints the audience--magazine publishers use selectivity thus pinpointing prospective readers with a specific magazine and then turning to advertisers to support it.
3. Large "pass-along" readership--magazines enjoy pass-along readership and though this varies from magazine to magazine, advertisements of the products or services have larger exposure time than those in newspapers.³
4. Fine color reproduction--magazines can offer beautiful color pictures, a particularly important feature for describing the product attractively.⁴

Disadvantages. Among the limitations of magazines are the following:

¹Wright et al., p. 267. ²Eldon, p. 236.

³Schwab, p. 121.

⁴Sissors, pp. 275, 276 (points 1-4); see appendix E for samples of magazine ads.

1. Long closing dates--some magazines require one or two months advance copy to process an advertisement for publication. Sometimes it is difficult to keep up with the marketing situation of the moment.

2. Lack of immediacy--even weekly magazines do not have the sense of immediacy that newspapers have.

3. Reach builds slowly--some magazines may not reach the readers on time and some readers do not read them immediately.¹

Radio Spots

A brief history of radio could be helpful. After television was invented many people thought radio was a dying medium. Instead, radio became a dynamic force in advertising because it continues to incorporate new electronic innovations and capitalizes on such things as the portability limitations of television. The high cost of television advertising forces advertisers to look for supplementary media, especially radio, because it is less expensive and it is very efficient as compared with other advertising media. In addition, FM radio has reached a high degree of penetration. These characteristics are essential for effective spot advertising and recent surveys indicate general acceptance of radio as a viable advertising force.²

Advantages of using radio. Some other advantages of using radio as an advertising vehicle include:

1. Massive use of radio--almost 99 percent of U.S. households

¹Ibid., p. 191 (points 1-3).

²John Blair et al., "Radio," in Television--Radio Age Communications Coursebook, ed., Scott H. Robb (New York: Communications Research Institute, 1978-1979 ed.), pp. 3-31.

have at least one set.¹ Everywhere in the world radio has significant penetration and it is greater now than at any other time in history.

2. Selectivity--radio reaches specific target audiences. Stations are especially directed to certain audiences or engage in programming specialization designed for men, women, teenagers, farmers, ethnic populations, religious groups, and many other selective audiences engaged in a wide variety of activities.

3. High-frequency medium--radio may well be the ideal medium when repetition is needed in the marketing strategy.

4. Good supporting medium--because of its cost per time unit and its good reach--radio can be recognized as a medium to supplement the primary medium in the advertising mix or as a reminder of the other contacts between advertisers and customers.

5. Adequate to mobile situations--after the advent of television, radio was driven out of the living room to the bedroom, to the kitchen, to the backyard, to the car, to the stadium. Radio can go with an audience, can become an intimate and personal companion. Radio can be heard anywhere even while the listener is accomplishing something else.

6. Flexibility--radio has one of the shortest closing times of all media. The copy can be changed quickly and last-minute announcements can be made instantaneously. Ideas can be presented rapidly and with continuity. In addition, the cost of producing acceptable material is relatively low.

7. Available coverage--radio can give advertisers

¹Engel et al., p. 293.

coverage of a given local market.¹

8. Reseller support--as in the case of newspaper and TV spots, radio also stimulates cooperation and selling support.²

Disadvantages. There are also certain limitations to radio as an advertising medium:

1. Non-visual support--radio lacks visual presentation, thus its announcements are necessarily brief, and its messages are fleeting and perishable, and momentary impressions may be missed or forgotten unless there are multiple commercials in a given period of time.

2. Non-standardized rate structures--radio, because of widely differing coverage and listenership, presents widely differing rate structures and thus purchasing and accounting for purchased time is difficult.

3. Station fragmentation--radio stations reach relatively small audiences because of station proliferation in metropolitan areas. Multiple-station situations make it extremely difficult to achieve high levels of reach among mass audiences unless substantial investments are made.³

Direct Mail

Direct-mail marketing consists of advertising materials sent through mail directly to prospective consumers. Although these materials are not solicited, they are generally considered selective on the basis of prospects' interests, backgrounds, previous relationships, or

¹Sissors, pp. 193, 194 (points 2-7).

²Engel et al., p. 294; see appendix C for script samples of radio spots.

³Ibid., pp. 294, 295.

buying experiences.¹ Direct mail can take a variety of forms such as personal letters, postal cards, booklets, brochures, catalogs, circulars, and fliers.² It differs from other media since there are no fixed prices for units of space or time. Cost depends upon materials utilized, printing processes, and the number of mailings.³ The Direct-Mail Advertising Association has posted six purposes for planning direct-mail advertising:

1. Creating more effective personal sales contacts
2. Bringing the prospects [to the organization]
3. Delivering background, sales, or public-relations messages to customers, prospects, employees, or other special groups
4. Taking actual orders through the mail
5. Securing action from the prospect by mail
6. Conducting research and market surveys.⁴

Additional advantages of direct-mail advertising. Direct mail offers additional unique advantages to the advertisers:

1. Selectivity--direct mail can be the most selective of all media provided there is a complete and up-to-date list of names and addresses of a target audience.
2. Easy evaluation--direct mail offers the advertiser a medium that is easy to check for effectiveness by the number of responses.
3. Provides the personal touch--direct mail assumes both mass and individual forms of communication, since it contacts many customers

¹"Direct Mail--'Quiet Medium,'" Advertising Age, November 21, 1973, p. 116.

²Engel et al., p. 308. ³"Direct-Mail--'Quiet Medium,'" p. 118.

⁴Roger Barton, Media in Advertising (New York: McGraw-Hill Book Company, 1964), pp. 330, 331.

but uses the personal approach by means of specific names and addresses.

4. Geographical and production flexibility--direct mail can be adjusted to a market that covers as small or as large a population as may be recommended by the marketing needs. Production flexibility is another inherent quality because the advertiser is free to choose format, kind of paper, different kinds of foldings, packing, cut-outs, and whatever is considered appropriate in each situation.

5. Medium longevity--certain types of direct mail, such as catalogs, first-aid booklets and various educational materials may be preserved by consumers for a long time.

6. Economy measures possible--direct mail can be used when including advertisements with bills or other materials that would have to be sent any way--thus saving on extra envelopes and additional mailing costs.¹

Disadvantages. Disadvantages must also be taken into consideration when analyzing the viability of using direct mail:

1. High-cost--in contrast with other media, direct mail may prove to be significantly more expensive than other media in reaching the same number of people, especially when printed on high cost materials.

2. Inaccuracy of mailing lists--direct-mail costs tend to be prohibitive with high postage prices and production costs along with the difficulty of obtaining and maintaining up-to-date, comprehensive lists of names.

3. Delivery date unpredictable--when ads are placed in

¹Sissors, pp. 195, 196 (all six); see appendix E for samples of direct mail.

periodicals they are printed on the requested day; TV spots or radio spots are aired exactly as applied for; however, simultaneous direct-mail delivery to the whole target market is uncontrollable.¹

4. Poor image--direct mail may fall into the "junk mail" connotation due to the excessive use of direct mail advertising, some of which has been uncreatively produced thus giving a poor reputation to this medium.

Advertising Specialities

Before this chapter is concluded, advertising specialities should be briefly described. These include the use of such articles as T-shirts, hats, handkerchiefs, neckties, pens, pencils, and shopping bags which are given away without obligation to selected audiences. Some of these articles may carry a brief message as well as the advertiser's name and this serves to supplement other media or acts as a brand or service reminder.²

Conclusion

This chapter has described briefly the advantages and disadvantages of several mass media. This is particularly relevant to the present project because these media are viable channels through which an evangelistic contact can be made with an intended audience. A basic awareness of the unique and general characteristics of each medium facilitates the selection of media to best address the target audience.

¹Sissors, p. 196 (all three).

²Engel et al., p. 310; see appendix E for samples of advertising specialities in nonprofit campaigns.

Of equal importance is the role of market (or audience) research in determining an effective mass-media planning strategy. Such research involves obtaining such demographic data as age, sex, income level, education, and sometimes, religious affiliation. These data are then correlated with such questions as these: do the prospective customers read magazines? If so, which ones? Do they listen to radio? If so, which radio stations and at what times during the day? Do the prospects watch television? If so, which programs? The further removed the advertiser is from his intended audience (not only geographically but also psychologically), the more he needs advertising research.

Jesus Christ's communication was successful because He knew what was inside people;¹ He mingled with people and thus He learned of their individual needs. By gaining their confidence and trust, He was able to help them meet these needs. Then He bade them, "follow me."

Communication through mass-media may be achieved by (1) a thorough knowledge of media resources and (2) a complete understanding of audiences' profile. In the following chapter, a third essential step, mass-media follow-up, is discussed.

¹John 2:25.

CHAPTER V

FOLLOW-UP BY YOUTH GROUPS

Chapter II showed the Incarnation of Jesus Christ is the paradigm of communication on the level of the receiver. In addition, the Incarnation suggests to us that effective communication requires interaction on a personal level. This chapter discusses the church's responsibility to include personal contact in its follow-ups to mass-media outreach. Special emphasis will be given to the role of youth ministry in these follow-ups.

Whenever Christian communicators trust only in mass-media, their communication risks losing its effectiveness because of impersonality.¹ Mass-media communication with no personal contact will not suffice as the only method of evangelism. Jesus was not a one-way communicator. His was not a "take it or leave it" style. He asked and answered questions, He listened, He touched, He reasoned, He dialogued, He wept and interacted with people.² Genuine communication is like that. It is always personal.³

Mass-Media Complements Inter- personal Communication

Mass-media communication and personal communication are mutually complementary. They reinforce and supplement each other.

¹Snyder, p. 141.

²James F. Engel, Contemporary Christian Communications. Its Theory and Practice (Nashville, Tenn.: Thomas Nelson Pub., 1979), p. 60.

³Kraemer, p. 79.

For this reason, political campaigners make use of all the mass-media and yet arrange for door-to-door visits.¹ A study conducted in Erie County, Ohio, during the 1940 U.S. presidential election, revealed that radio and the press had a great influence on the outcome. Nevertheless, most people said they were primarily influenced by personal contact, especially face-to-face persuasion.² Another experiment was done in a 495-unit apartment complex for married students at Harvard. The findings revealed that favorable word-of-mouth recommendations influenced buying decisions three times more than unfavorable word-of-mouth criticisms.³

Similarly, advertisements can create a favorable climate for Christianity by stimulating both image awareness and a positive attitude. But failure to utilize personal witness to capitalize upon the seeds sown by mass-media may lead to an unfavorable outcome in terms of visibly evident behavior change.⁴ Table 4 describes the differing characteristics of interpersonal and mass-media communications.⁵

Effective Mass-Media

The church must use mass-media effectively. Some TV spots or advertisements tell the public very little and therefore are relatively ineffective.

¹Wilbur Schramm, Men, Messages and Media, p. 120.

²Ibid.

³Johan Arndt, "A Test of the Two-Step Flow in Diffusion of a New Product," Columbia University, in Robert J. Holloway, Robert A. Mittelstaedt, and M. Venkatesan, Consumer Behavior Contemporary Research in Action, pp. 238 ff.

⁴Engel, p. 148.

⁵Ibid.

TABLE 4

DIFFERING CHARACTERISTICS OF INTERPERSONAL
AND MASS-MEDIA COMMUNICATIONS

	Interpersonal	Mass-media
Ability to stimulate a final act of conversion	High	Relatively Low
Reaching a large audience, speed	Slow	Fast
Cost per individual contacted	Very high	Low
Feedback: direction of message flow	Two way	One way
Speed of feedback	Instantaneous	Delayed
Accuracy of feedback	High	Low

It is a poor use of media resources to simply throw out a proposal without specificity as in this example: "Good health is fundamental. Keep healthy because it is good for you. For more information call [471-6731]." ¹ This ad appears to be unproductive because it does not focus attention on the brand or service, it is vague and undetermined.

If mass-media are used only as a means of "climate creation," the result may be one more innocuous program which affects no attitude or behavioral changes in its viewers or listeners. ² Although it is important to make the general public aware of their need of a given product or service, they must then be told how they can receive what is being offered. ³ Follow-up of a more personal nature is required.

Follow-up is also an essential part of church evangelism. Jesus

¹Biegel, p. 3.

²Bachman, p. 131.

³Orlick, p. 36.

Himself told His disciples to find some friendly person in each town which they visited whom they might enlist to follow up their work after they themselves had gone.¹ In the same way, the church today must follow up the interests created by mass-media. It should do what it can to attract people to a permanent relationship,² and to present a viable alternative to their present lifestyle.³ The church must offer help in solving the problems of illiteracy, delinquency, unemployment, broken homes, one-parent families, alcoholism, tobacco addiction, and all sorts of human ills.⁴

Follow-up to mass-media exposure might include a round-the-clock program of services. A church in Curitiba, Brazil, experimented with such a program when the writer was the pastor. This nine-hundred-member church decided to remain open twenty-four hours a day. During this time, at least one counselor was always present. Since then this church has come to be known as the Open Church and anyone in the city who feels a spiritual need can go there for help. The point being made is that the task of follow-up does not belong to the clergy alone.

If the Church of Christ is to infiltrate our secular society, evangelize our non-Christian communities and influence our world for Christ, then we dare not limit the ministry to a few overworked clergymen, nor expect one individual to embody all the information and gifts needed for the people of God in

¹Matt 10:11; cf. Mark 6:10; Luke 9:4.

²Everett C. Parker, David W. Barry, and Dallas W. Smithe, The Television-Radio Audience and Religion (New York: Harper and Brothers, 1955), p. 414.

³Engels, p. 193.

⁴Bob E. Patterson, ed., The Spiritual Stirring Giant: Renewal Forces at Work in the Modern Church (Waco, Texas: Word Books, 1971), p. 272.

our time. Rather, we must mobilize, train and activate all of the Church for the cause of Christ.¹

A Strategy for Uniting Mass-Media
and Personal Witnessing

A strategy uniting mass media communication with personal witnessing employing small groups of young people² was developed and pilot-tested in Brazil. Such a strategy, experience indicated, helps to obviate hindering factors to personal witnessing such as feelings of fear and isolation.

A three-year study involving more than 3,000 teens in evangelical churches in the United States and Canada found that 95 percent of the teens thought they should witness for Christ. However, many did not witness, and they gave the following reasons: fear, lack of know-how, lack of relationship with non-Christians, and a sense of aloneness.³ Based on the researcher's own experience, it seems likely that similar inhibitions for witnessing exist among teens in East Brazil. Perhaps an additional item hindering Brazilian teens is the lack of high-quality, up-to-date materials.⁴

¹Robert Munger, reprinted from Theology News and Notes, June 1973; included in the syllabus of "Church Renewal and Training of Laity for Ministry," Pasadena, California, Fuller Theological Seminary.

²One of the best ways to train and mobilize human resources is to develop small groups within the church. Small groups are better suited to the mission of the church in today's urban world than are traditional church services and programs or even mass-media communication per se without face-to-face encounters. Snyder, p. 139.

³Lawrence O. Richards, Youth Ministry, Its Renewal in the Local Church (Grand Rapids, Michigan: Zondervan Publishing House, 1979), pp. 279, 280.

⁴See appendices for materials especially prepared to meet this demand.

Based on these considerations, the following strategy was developed: to eliminate the teens' fear and build their confidence, it was arranged for Globo Television Network, the world's fourth largest TV network, to air a 30-second television spot several times a day. Some of these spots came during prime time, and they were continued for a period of fifteen days. This exposure had a multilateral effect. It built up the teens' self-esteem because they were sponsoring something they could be proud of. In addition, the TV spots created an extremely favorable attitude in the general public.

During those same fifteen days, hundreds of outdoor billboards (27 x 9 feet) were put up in strategic places. Bumper stickers, posters, and greeting cards were also utilized.¹ On Mother's Day, the young people went out in groups to greet every mother on the streets and plazas, by supermarkets, in shopping centers, and in other places as well. In a single morning 165,000 mothers were sung to, given a flower, a hug, a kiss of fellowship, and a beautiful four-color card with a coupon for a free correspondence course entitled "Happy Home."

No feelings of fear were experienced by the young people because a climate of credibility had already been created by the mass-media. They sang the same jingle used on the TV spot to every mother they met. The greeting card they gave out was a miniature of the out-door billboard. Each mother received an actual theme flower of the campaign. No loneliness was experienced because the young people went out in groups. In every small group the young people were free to express their love and

¹See appendices for samples of these materials.

fellowship creatively as they witnessed on a person-to-person basis.¹

Campaign Results

These contacts demonstrated in person the qualities of kindness, responsiveness, consideration, compassion, and friendship. As a result of the Mother's Day campaign, 2,000 families are currently studying the Word of God. Some of them are already church members, and the young people are thrilled and enthusiastic.

Benefits of small group evangelism came not only to those contacted but also to the participants in the groups. Within the group each person was surrounded and sustained by others. Group participants expressed how their love for God was deepened and how they came to care for each other more deeply than ever before. It was the most intimate kind of sharing after the New Testament model of Koinonia or fellowship. In this atmosphere it was natural to emulate God's act of "giving Himself to us."

Enlarging the Plan

In Brazil it is easy to contact people on their professional day. For instance, the telephone operator, the mail man, the carpenter, the barber, and others each have a special day. It is pertinent to point out that if TV spots are produced for special occasions such as Mother's Day, Father's Day, or any other day, the exposure will cause such an impact and project such an image that it becomes unnecessary to produce spots

¹The participants in such a program do not need to rely on thorough and extensive instructions. Because the nature of the communication is personal, there is opportunity for each person to witness creatively and adapt his/her message to the target audience.

for every campaign or promotion (see list of special days).

In Brazil there is no lack of special occasions with which special campaigns can be associated. A complete list of alternatives, consisting of professional days, holidays, national days, commemoration days, and others, from which groups may choose to implement such a program follows:

SPECIAL DAYS COMMEMORATING PROFESSIONS EVENTS, HOLIDAYS, OR NATIONAL DAYS

January

- 2 Public health worker
- 3 Juvenile judge
- 5 County deputy
- 7 Freedom of worship
- 8 Baden Powell
- 14 Sick people
- 17 Financial court
- 20 Pharmacist
- 21 Musician
- 24 Social worker
- 25 Mail man
- Vaccination
- 27 Orator
- 30 Dock worker

February

- 5 Teletype operator
- 7 Graphic artist
- 12 Inventor
- 13 Grape
- 17 Waiter/waitress
- 19 Sports
- 21 Army

March

- 2 Tourist
- 4 Tomato
- 7 Marine
- 8 Woman
- 14 Poet
- 23 Weather forecaster
- 26 --
- 31 Nutritionist

April

- 2 Children's books (international)
- 7 Real state agent
- Health
- 12 Midwife
- 15 Dentist
- 18 Children's books (native)
- 19 Diplomat
- 20 Public relations
- 21 Military police
- 23 Boy scouts
- 25 Accountant
- 27 Homemaker
- Clergy
- 28 Mother-in-law
- 30 Woman (national)

May

- 1 Workers
- 3 Shorthand
- 4 Widow
- 5 Communicator
- 6 House builder
- 8 Red cross
- 12 Nurse
- 15 Social worker
- 17 International communicator
- 18 Journalist
- 12 --
- 17 Librarian
- 19 Lawyer
- 24 Telegraph operator
- 29 Statistics compiler

June

- 2 Notary
- 7 Freedom of press
- 11 Women marines
- 12 Valentines
- 14 Athlete
- 15 Ballet dancer
- 16 Scientist
- 17 Attorney
- 18 Chemist
- 24 Fireworks technician
- 25 Immigrant
- 28 Farmer
- 28 Fisherman
- 29 Telephone operator

July

- 1 Banker
- Hospital
- 2 Fireman
- 3 Cooperatives
- 6 Orange
- 8 Bread maker
- 13 Sanitation engineer
- 14 Charities
- 15 Businessman
- 19 Football player
- 20 Friend
- 22 --
- 28 Agriculture week
- 25 Driver
- 27 Railroad worker
- 28 Grandmother

August

- 1 Stamps
- 2 Health (national)
- 3 Dry-cleaner
- 5 Telegram
- 7 --
- 14 Economist
- 8 Father, clergy
- Second Sunday--Father
- 11 Judge
- 12 Artist
- 13 Prisoner
- 15 Prayer
- 20 Mathematician

August (Continued)

- 21 --
- 28 Exceptional child
- 24 Artists
- 25 Soldier
- 27 Black mother (folklore)
- 28 Banker (national)

September

- 1 --
- 7 National week
- 3 Policeman
- 5 Pharmacist
- 6 Tailor
- Barber
- 9 Veterinarian
- 10 Press
- 15 Constitution
- 21 Tree
- Radio announcer
- 22 Banana
- 24 Bible
- 27 Radio
- Cook
- 30 Secretary

October

- 1 Traveling man
- 4 Animal protector
- 7 Composer
- 12 Child
- 15 Professor
- 18 Physician
- Painter
- 21 --
- 28 Anti-alcoholic
- 22 CB
- 23 Aviator
- 25 Shoemaker
- Tooth health (Dentist)
- 27 Shoe shiner
- 28 Government officer
- 29 Flower
- 30 Clerk

November

2 Memorial Day
 3 Hunter
 4 Inventor
 5 Culture
 7 Urbanism
 8 Wheat
 15 Newspaper deliverer
 16 Book salesman
 19 Flag
 21 Homeopathy
 22 Music
 25 Book
 Blood donor
 27 Democracy
 28 Unknown soldier
 29 Immigrant

December

2 Panamerican health
 4 Advertising
 7 Blind
 8 Justice
 10 Human rights
 11 Architect
 Engineer
 13 Ophthalmologist
 15 Journalist
 22 Cotton
 23 Neighbor
 24 Orphan
 25 Christmas
 28 Life-guard¹

Small groups may choose to contact people by sending a printed card in the mail or by greeting them personally. If the card is given personally, the atmosphere created is conducive to conversation related to that person's profession. In either case, if the communicator honors a person on his special day, it is a psychologically favorable moment and it is not likely that he will be rejected.

Project Balm

A unique opportunity for personal contacts is provided on Memorial Day, November 2, when almost every Brazilian family goes to the cemetery to place flowers on the tombs of their departed loved ones. This custom presents an exceptional opportunity to share the Christian hope of the resurrection at the psychological moment of felt need.

¹Some of the professions mentioned may appear on more than one date. This is due, in some cases, to a discrepancy between the international and the Brazilian national celebrations honoring that particular profession. But even within Brazil the dates for a very few of the professions are disputed. It would be advisable for communicators who wish to use these professional days to be aware of the national trend of which date is going to prevail.

Several weeks before Memorial Day groups should obtain permission for their campaign from the cemetery administration. Either the day before or very early on the morning of November 2 the groups might address a sympathy card to every bereaved family according to the names found on the graves (to the Smith's to the Jones', and so on). The card could be taped to the tomb (a single flower with the card is optional). When the family comes to bring flowers a few hours later, they find a comforting message directed especially to them.

Presently thousands of youth groups are engaged in this effort known in Brazil as "Project Balm" because this psychological comfort and solace given to the bereaved is much like the physical relief given to a wound by the use of a balm. In one instance these youth groups contacted 277,000 families in a single day. This was accomplished by giving each family a personally addressed, printed message of comfort including a coupon for a free "Life Eternal" Bible Correspondence Course and an invitation to attend evangelistic meetings on the resurrection conducted by the "Voice of Youth." Several thousand attended these meetings and hundreds of families began to study the Word of God.

All these gestures assure a person that the church has a personal caring interest in him. This approach obviates the need for theological expertise since no theology is presented. In this approach, the communicator relies totally upon God to impress the person in a positive way. A whole world of creative possibilities is opened and the Gospel is presented in a highly attractive way. These young people grow as they share and develop the following interpersonal skills: (1) initiating, building and maintaining relationships; (2) communicating verbally and non-verbally

unambiguous messages and feelings; (3) affirming and supporting other people; and (4) promoting the kind of fellowship that brings about interaction of people with the Body of Christ.¹

Because a large proportion of people are of a secular frame of mind, they probably would not start this process of going to a church or to a series of evangelistic meetings themselves. It is logical to fish where the fish are to be found. Since these people do not come to us, our only choice is to go to them.

Mass-media, because of its wide coverage, permits us to go to many people, but mass-media needs to be followed by small task groups because they are more flexible, practical, and mobile. Small groups can be open to people of all kinds and can reach others at every level. In a word, they are "incarnational."

Other Considerations on Mobilizing Youth for Evangelism

Loren Cunningham presented a lecture on youth mobilization for evangelism at the Congress on World Evangelization, Lausanne, Switzerland, from which the following excerpts were taken:

Youth do not want to just sit and learn theory, they want to get involved. Youth get excited when they are able to see what God wants them to do and how God can do it through them as they totally depend upon Him, cooperating with Him in full belief. It is also important to keep in mind that while youth are frequently open they are almost always sensitive to the genuine and are quickly turned off by the superficial. Never use gimmicks to mobilize youth into such serious work as world evangelism. Your job in mobilizing youth is to tell them what God has shown you and how you know the vision was from God.

[Jesus] took young men where He found them and led them a step at a time, into maturity. He first excited them with a vision.

¹David W. Johnson and Frank P. Johnson, Joining Together. Group Theory and Group Skills (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1975), p. 290.

It was Jesus, not Paul, that gave us the "Timothy principle." He showed us by His example that we are to have "a John, the beloved." The next circle of influence is Peter, James and John--the inner circle. They were with Him at the first calling, on the mount of Transfiguration, at the Garden of Gethsemane.

As leaders we must let them [young people] see our mistakes as well as our strengths. Let them understand the principles behind each decision. Let them see how we seek to know and apply God's will to our life and ministry. Our workers must know us both in our reactions to failures as well as successes. We must regularly humble ourselves before them by being open about failures. Then we too grow, especially as we have the humility to learn from our followers.

Mobilizing youth for evangelism is a process, not a one-time event. The Lord has a unique vision and experience for you as leader. . . . Never ask them to do what you yourself have not yet accomplished. This was and is Christ's method to get labourers to disciple them, and to send them into the harvest of the world. As this is accomplished in the family atmosphere of fellowship and love, all the spiritual, social, psychological, and personal needs of each worker can be met in the process of world evangelization.¹

It is not easy to perform youth ministry effectively. Young people see themselves as being different from adult society. This sense of not belonging in the adult world makes it extremely relevant to the young person to be part of the world of youth. Many leaders do not understand this and try to break up cliques and natural groupings, when they should see in them excellent opportunities for a creative ministry.

Time, money, and personal effort are uselessly spent in a type of guesswork that aims nowhere. The youth are getting tired of adult planning because it is program oriented and not young people oriented. No youth involvement in following up a given campaign can be effectively achieved without some kind of research, thoughtful observation of youth behavior, and recommendations or reactions to what has been suggested. Without their participation and planning, without their input, it is not

¹Loren Cunningham, "Mobilizing Young People for World Evangelism," in Let the Earth Hear His Voice, ed. J. D. Douglas (Minneapolis, Minnesota: World Wide Publications, 1975), pp. 959, 960, 964, 965.

safe to launch any campaign designed for them.

It is time to go where the young people are, not as advice givers, but as self-revealers, and to experience a real relationship with them. We need to understand their feelings, the pressures they are under; we need to relate to them personally in such a way as to provide an integrated ministry that fits their needs and thus to communicate Christ within that framework.¹

Young people simply cannot stand to get involved in anything that is self-defeating. They want to be winners for Christ. This truly constitutes a challenge to any youth leader who expects to mobilize youth resources for evangelization purposes. One reason that every campaign conducted must be based on research is so that senders and receivers will operate within the same codes to establish the successful flow of two-way communication.

Church Renewal a Requisite

Whenever the church communicates openly with all people, it becomes relevant to the world. But in order to accomplish its job it must experience spiritual renewal. Nevertheless, we must bear in mind that the process of "church renewal is more than a search for a better method."² It goes beyond promotional innovation or new strategies. It is more comprehensive than the mere existence of "new curriculums, updated programs, more committees, and new organizations."³ It is even deeper and

¹Lawrence Richards, Youth Ministry, pp. 140-43.

²B. J. Chitwood, What the Church Needs Now: A Plan for Renewal (Old Tappan, New Jersey: Fleming H. Revell Company), p. 13.

³Ibid.

more ample than merely a state at which the church arrives. It is not an event or something accomplished but an actual life experience.¹

Therefore what the church in reality needs is not routines and know-how but a full surrender to the Lordship of Jesus Christ and a constant commitment to Him.² Some guidelines are suggested in seeking God's face: (1) commitment to the primary purpose--glorifying and enjoying God, (2) commitment to a regular time and place for prayer and devotion, (3) commitment to regular study of the Scriptures,³ (4) commitment to truth and honesty with oneself and God, (5) commitment to intercessory prayer for others,⁴ (6) commitment to one another in Christ,⁵ and (7) a commitment to follow Christ, walking in the light.⁶

Renewal, then, is the end of an encounter between the church and the living God. In this encounter the dry bones of dead churches feel the falling dew of the Spirit. They breathe the whispering breath of the Spirit, and hear the blowing of the trumpet of the word. They come together; clothe themselves with warm flesh; and stand upon their feet--a mighty army of God.⁷

Facilitating the Process

In order to facilitate the beginning of this spiritual process before a major campaign is launched, it is advisable to hold a well-planned week of prayer with several opportunities for reconsecration. This is a good occasion for starting small groups in earnest Bible study, for having more

¹Chitwood, p. 19.

²Ibid., p. 21.

³2 Tim 3:16-17.

⁴Luke 18:1; John 16:24; 1 Thess 5:17; 1 Tim 2:1-3.

⁵Matt 18:19, 20; John 13:33-34.

⁶John 8:12; 1 John 1:7. The texts quoted in footnotes 5-7 above are the references Robert Munger used in his Syllabus; see above, p. 108, n. 1.

⁷Chitwood, p. 13.

practical exercises of Christian love, and for developing care and concern for non-Christians, seeking alternatives to share their love and fellowship. As prayers are offered in their behalf, the reception of God's power into the life of each participant will be a reality. So, our prayers should drive us to a clearer vision of the world's needs.¹

The Inward Journey Should
Lead to the Outward

It is a crucial mistake to assume that an outward journey can be made without the inward one. Yet, if the inward journey does not lead to the outward, those who are critical of the contemplative man are rightly so.² If the church and the small groups function merely as a means of spiritual growth and nothing more, they become self-serving and self-defeating.³ True piety is the subjective expression of the ministry the church owes to the world. The church does not exist just to cultivate emotional and moral values without sharing them with others.⁴ That is why the weekly worship should be viewed as a rehearsal for the rest of the week when the people of God will go out as ministers of healing in the midst of the world.⁵

Once young people have experienced spiritual renewal they will never again be satisfied with human strategies without God.⁶ Clearly delineated in their minds will be the "difference between a static

¹Elizabeth O'Connor, Journey Inward, Journey Outward (New York: Harper & Row Publishers, 1968), p. 20.

²Ibid., pp. 9, 28.

³Snyder, p. 145.

⁴Wentz, p. 36.

⁵David R. Mains, Full Circle, the Creative Church of Today's Society (Waco, Texas: Word Books, 1971), p. 63.

⁶Cunningham, p. 961.

presentation of a lifeless plan . . . and the demonstration of the true power of a risen living Savior."¹ They also will be perfectly conscious that "man's nature is outside the control of media" and that only the power of God can change people.²

Summing up, then, the inward and outward spiritual journeys complement each other even as mass-media communication complements the face-to-face approach.

God wants us to make use of every available means of communication. He could have made mass-media self-sufficient or sent angels to accomplish His plans in a few minutes. Instead, He gave us the privilege of being participants. The church will never finish its task unless its members practice their love for the Savior--the love expressed by incarnational communication.

¹Ibid., p. 959.

²Philip Butler, president of Interchristo, an International Communications Group, "Evangelism and the Media: A Theological Basis for Action," Let the Earth Hear His Voice, E., J. D. Douglas, p. 530.

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The Brazilian Seventh-day Adventist Church of today is searching for a more effective means of reaching the general public with its evangelistic message. It recognizes that television is a medium which appeals to a very large and diversified audience, and therefore it has considerable evangelistic potential. However, TV evangelism in the Brazilian Adventist Church is still (1980) in the initial stages, and it has not yet been determined which length and content of TV format would be most efficient or how such a format might best be implemented.

Summary

This study discusses the religious TV spot as one possibility for TV evangelism by the Adventist Church in Brazil. It suggests, furthermore, that the TV spot might be used in conjunction with other media and a personal follow-up program conducted primarily by the Church's young people.

The discussion of the religious television spot as one alternative for church evangelism involves, first of all, an examination of the principles of God's communication with man. It deals particularly with Christ's life on earth as the Word of God made flesh and His use of parables to bring His message to the people. The study continues with a review of current literature concerning religious TV spots.

The literature covers production-related aspects, station/network-related aspects, and audience-related aspects of the TV spot used for evangelism. An overview of other media genres follows, comparing and contrasting their respective advantages and disadvantages with the intention of providing some guidelines for the use of a media-mixture in conjunction with TV spots. Finally, the important phase of the follow-up program, designed particularly for youth groups, is discussed.

Ever since the creation of the world, God has maintained communication with mankind. When the coming of sin interrupted the ideal personal communication He had with Adam and Eve in Eden, God used many other methods to reach the inhabitants of earth. But His ultimate effort to convey His message of love and redemption to man came when He re-established direct communication in the person of Jesus Christ. The Messiah, representing His Father, lived close to the common people, walked among them, and perhaps most importantly, spoke to them in a way which they could easily understand. The Incarnation was God's parable to the world. And Jesus echoed God's method of communication in His own teaching of the people. He spoke often in parables, simple stories taken from the context of His hearers' own lives.

We believe that Christ's life here on earth provides us with a model for every area of our own lives. His example of good communication is such an area. The principles of the parable in particular can inform even modern techniques of evangelism. The brevity of Jesus' parables indicates that the short format of the religious TV spot is justifiably effective. Christ's use of simple objects as symbols and of simple language in His parables can also be emulated in TV spots to improve the quality

of their communication to the general public.

The review of current literature which deals with the use of religious TV spots shows, concerning the production-related aspects of spots, that this short format is the most economical, due to the rising costs of TV advertising. Current literature further shows that the 30-second spot is today the most accepted format length for television ads. Producers of religious spots must realize, the literature also indicates, that technical excellence is essential if the spots are to be aired.

In regards to the station/network-related aspects of TV spots, an overview of recent comments from leaders in television suggests that the use of spots to convey religious messages is applauded by stations and networks.

This enthusiastic acceptance of the religious short-format is due to two considerations: rating pressures and time/media factors. Since ratings are the controlling factor for programming, stations and networks are reluctant to schedule full-length religious programs which generally receive low ratings. Although some of them would like to give air time to religious broadcasts, they must be business-minded and often give preference to the secular competition, shows sponsored by big business, especially during prime time. Even if religious programs are sometimes accepted for prime-time airing, they have difficulty competing with popular shows on other networks.

A study of the literature concerning the audience-related aspects of religious TV spots shows that religious broadcasters are often alarmingly unaware of the nature of the prime-time audience. There are two areas to be considered in relation to the television audience: sociological factors

and religious implications. It is imperative that communicators analyze the sociological make-up of their audience in order to communicate effectively with them. This is because sociological factors determine, to a large extent, the interests of a particular group. And surveys show that people listen most attentively when their interests and needs are being addressed. Many studies which can aid in audience analysis are available.

But this concept that people listen only to what concerns themselves may have implications for the religious communicator. It introduces the question, should religious broadcasters simply cater to the felt needs of their audience? A review of God's methods shows that He seeks to stimulate people as well as meet their needs. Producers of TV spots should attempt to do likewise. Although it is true that one cannot deliver a complete theological discourse in thirty seconds, it is possible to give a thought-provoking message.

Developing this delicate balance of meeting needs, appealing to interests, and stimulating thought in a TV spot series is the concern of the final section of this review of literature. It deals with the inherent qualities of a good spot, spot formats, and the use of the storyboard. In conclusion, a brief description and analysis of outstanding public service and religious spots reveals that many of the qualities discussed above (for instance, simple concepts; symbolism draws from daily life, and direct appeal to audience concerns) do indeed make award-winning spots.

Television has been described throughout this study as an ideal way to reach the modern audience. It does, however, touch a heterogeneous audience. It might be more effective, therefore, to combine a TV

spot campaign with the use of other media directed at more specific audiences. It cannot be stressed enough that a knowledge of the composition of these smaller groups is also essential. In order to ascertain the usefulness of various media for this sort of media-mix, chapter IV examines the advantages and disadvantages of billboards, posters, transit media, newspaper advertisements, magazine advertisements, radio spots, direct mail, and advertising specialties.

Perhaps the single most essential, most effective aspect of Christ's communication here on earth was its personal quality. This is another principle of divine communication that religious groups who choose to use a television spot series in an evangelistic campaign should take into account. The relatively impersonal communication of mass media is not sufficient to convey the extremely personal Gospel message. It must be followed up by personal outreach. This outreach may take many forms, such as the personal-witnessing campaign designed particularly for youth groups and launched in Brazil (1973-78). But the essential ingredient in such a personal follow-up is the spiritual renewal of the group which conducts the outreach. Only when this inward growth has been achieved can a truly personal communication of God's message of love begin.

Conclusions

This study, then, encourages the conclusion that not only is the TV spot adaptable to the divine principles of communication but that it is a currently popular and highly effective method of reaching the general public. This is not to suggest that TV spots should supercede the use of longer format programs. Religious groups should maintain five-minute, fifteen-minute, and even thirty-minute programs to meet the needs of

those who turn to such presentations for help with their problems. Neither does this paper indicate that the religious TV spot is the only means of evangelism. Other media may be better fitted to certain circumstances and specific situations.

But when one considers the rather large segment of the population that would not voluntarily tune in to religious programs or would never accept an invitation to an evangelistic series, one cannot overlook the religious TV spot as a viable method of reaching these people. It comes to them where they are and speaks to them about things which interest them in a language which they understand. It catches them unaware with thought-provoking messages.

Recommendations

In view of the conclusion that the religious spot is, indeed, one effective alternative for speaking to the unchurched public, there are several recommendations to be made concerning the various stages in the development of a TV spot series. They are: (1) preparation, (2) implementation, and (3) follow-up.

The original preparation should be handled by a small committee. A committee's work is more likely to carry credibility than that of any one individual. It thereby fosters a more ready approval and more complete cooperation. Personal preparation is necessary even before the committee begins its concrete planning. It must do its "homework" to insure that the investments of time, effort, and money in the project are not lost. This groundwork includes becoming acquainted with the local resources. It means analyzing carefully the target audience. An assessment of the community's commitment to public service is also necessary. That is,

will the community support a campaign that will benefit the public and, if so, to what extent? Committee members must be prepared to heighten the community's awareness of needs, such as concern over the future of young people. They may be obliged to "sell" their idea in the community. Finally, initial contact should be made with the networks which are to air the series three to six months in advance of the campaign's projected "kick-off" date.

When this basis for planning has been established the committee might give consideration to enlisting the aid of a professional advertising agency as well as that of a film production firm. For, if a religious TV spot is to be aired and is to catch the public's attention, it must meet the television industry's standards of excellence. This is particularly important since only those spots which are of superior quality are likely to be given prime-time exposure. Advertising agencies will sometimes give freely of their time and advice if they are impressed with the public service to be rendered by the campaign. And film production firms sometimes charge less than half their regular fee for work on public service spots.

A regrettable policy of some planning committees is the tendency to vote on a projected campaign and then immediately promote the activity on a full-scale basis. A more cautious approach is recommended. When the campaign is ready it should first be tested in a pilot program with a sample audience. After feedback has been received, corrections and adaptations of the program can be made. Only then is the series truly ready to be presented to the general public. The same principle holds true in situations in which a church or any other such group

receives a "packaged" plan for a campaign. No matter how good the "package," it should not be implemented until it has been analyzed in terms of the intended audience and adapted to fit the needs of that target audience. No amount of theoretical "office planning" can take the place of actual in-the-field experience and observation.

There are several psychological and practical considerations involved in the implementation of such a TV-spot series. It is wise, for instance, to be aware of the needs of the target community. Thus the communicators will be able to touch the right people at the right time and on the right occasion. There are two psychological steps through which a series of spots should lead its audience. First, a climate needs to be created in which the hearers feel they can trust, and place their confidence in the communicator. Then, building on this atmosphere of trust, the series should move to involve its audience emotionally. This does not, however, mean that it should focus, in the beginning, on highly controversial issues. These can best be dealt with on a personal level.

There are a couple of useful ideas available to help in the practical side of the campaign. A simple way of obtaining feedback from the campaign targets needs to be devised. For instance, if coupons for various things are given out during several different phases of a project or during different campaigns, they can be color-coded according to the phase or campaign. In this way, when the coupons are redeemed, the campaign group may be able to ascertain which sort of a series or which campaign attracted the most attention and response.

A logo is an important part of a campaign. It serves to remind the public of the group it represents every time they see it. A well-designed logo usually employs a symbol, which often communicates more than words

could. The logo of the Adventist youth groups in Brazil, for example, is that of a small white dove. This symbol has pleasant, comfortable overtones for almost everyone. It connoted such qualities as purity, peacefulness, harmlessness, and meakness. The logo is also original, simple and easy to remember.¹ If a logo is used consistently throughout a series or over the course of several campaigns, the audience can soon identify their campaign experiences with the group the logo represents.

Concerning the follow-up phase of a campaign, it can never be said often enough that this personal contact is indispensable. Without it, the remainder of the campaign can be very quickly forgotten; it disappears almost immediately from the public eye. So the church or group conducting the series must be prepared in advance to engage in the necessary personal follow-up. The group structure must be such that it is ready to receive the newcomers who are reached by the campaign into its fellowship. Otherwise returns on the investment in time, effort, and money will be diminished.

With the above recommendations in mind, specific strategies for five different campaigns, which focus on Brazilian special days, which have been developed are presented in tables 5 through 9. These tables give the projected target audience the sociological and religious objectives, and the specific methods and devices to be used for each campaign.

These campaigns may be launched as a unit or separately, according to the audience needs and responses. It should be noted that, although the campaigns are directed primarily at specific target audiences, the various media employed in these campaigns will have an impact, to a greater or lesser degree, on the general public as well. The selection of which

¹See appendix E.

TABLE 5
A STRATEGY FOR A MOTHER'S DAY CAMPAIGN

Campaign & Date	Target Audience	Sociological Objectives	Religious Objectives	Specific Devices and Methods
Mother's Day second Sun- day in May	Mothers	To reinforce the concept of res- pect for mothers to direct atten- tion to the strengthening of family life	To reinforce the theme of the 5th command- ment	TV spots, radio spots, billboards, posters, newspaper ads, greeting cards with coupons for a free Bible correspondence course on "The Happy Home." Young people greet mothers on the street and give them a card and flower. They sing to the mothers the same jingle used in the TV spots. ¹ Sometimes they hand out shopping bags printed with the logo of the campaign.

¹Three examples of jingles used in TV spot series appear in appendix D

TABLE 6
A STRATEGY FOR A FATHER'S DAY CAMPAIGN

Campaign & Date	Target Audience	Sociological Objectives	Religious Objectives	Specific Devices and Methods
Father's Day second Sun- day in Au- gust.	Fathers	<p>To reinforce the concept of res- pect for fathers.</p> <p>To challenge fathers to set a good example</p>	<p>To reinforce the theme of the 5th commandment.</p>	<p>TV spots, radio spots, billboards, greeting cards with coupons for a free Bible correspondence course.</p> <p>Young people visit homes personally to deliver the greeting cards. This more subtle approach is recommen- ded because of the nature of the target audience; men are more likely to be embarrassed by the public display techniques used on Mothers Day.</p>

TABLE 7
A STRATEGY FOR A NATIONAL WEEK CAMPAIGN

Campaign & Date	Target Audience	Sociological Objectives	Religious Objectives	Specific Devices and Methods
National Week	Government authorities	To emphasize the concept of good citizenship.	To promote good citizenship as recommended by the Bible.	TV spots, radio spots, billboards, posters, newspaper ads, stickers.
September 1-7	Armed forces	To stress tem- perance and phy- sical fitness.		The Pathfinders participate in the parades. Floats and decorated bicy- cles are also entered in parades.
				Five-Day Plans to stop smoking are offered to the armed forces.
				<u>Listen, and Life and Health</u> <u>magazines</u> are <u>distributed</u> in the streets. In the local church a worship service is given which fo- cuses on the spiritual blessings of being a good citizen.

TABLE 8
A STRATEGY FOR A MEMORIAL DAY CAMPAIGN

Campaign & Date	Target Audience	Sociological Objectives	Religious Objectives	Specific Devices and Methods
Memorial Day November 2	Bereaved families (particularly those which have recently lost loved ones).	To show caring and sympathy. To provide com- fort to the be- reaved.	To focus on the meaning of life and the hope of resurrection.	TV spots, radio spots, billboards, direct mail invitations to an evange- listic series of five presentations on the Resurrection (Voice of Youth). The young people tape messages of comfort and hope to the tombstones in the cemetery early on the morn- ing of Memorial Day. These notes also include invitations to enroll in a Bible correspondence course or to attend an evangelistic series on the Resurrection. A flower is sometimes included with the message.

TABLE 9
A STRATEGY FOR A CHRISTMAS CAMPAIGN

Campaign & Date	Target Audience	Sociological Objectives	Religious Objectives	Specific Devices and Methods
Christmas December 25	People with a concern for needy children	<p>To show social concern for these who are in need.</p> <p>To provide a happy Christmas for needy children.</p> <p>To generate community concern and cooperation.</p>	<p>To put Chris- tian love into practice.</p> <p>To present the meaning of Christ's first and second comings.</p>	<p>TV spots, radio spots, billboards, posters, newspaper ads. Stickers are given only to those who actually participate in the campaign.</p> <p>An appeal is made for people to do- nate old and new toys. Other young people are invited to join the SDA youth in fixing the toys and distributing them to needy children on Christmas morning.</p>

media to use should be adapted to fit the intended audiences' profile and to reflect the local church's human and financial resources.

In the following list of suggestions are sixty-six more suggestions of special Brazilian days and events around which TV-spot series along with media mixes and follow-up programs like the strategies above might be designed. There are sixty-six possible opportunities to contact a variety of people. Then, when the time comes to launch an evangelistic series such as at Easter time, many friends will have already been made who can be invited to attend the meetings.

Groups and churches could develop as many of these as possible according to their budget and the felt needs of their communities. It is possible to have a standardized card printed for the various campaigns.¹

LIST OF SUGGESTIONS

January

3 Juvenile judge
5 County deputy
14 Sick people
20 Pharmacist
21 Musician
25 Mail man

February

7 Graphic artist
17 Waiter/waitress

March

26 --
31 Nutritionist

April

7 Real estate agent
Health
12 Midwife

15 Dentist
21 Military police
23 Boy scouts
25 Accountant
27 Clergy

May

5 Communicator
6 House builder
8 Red Cross
12 Nurse
15 Social worker
18 Journalist
12
17 Librarian
19 Lawyer
24 Telegraph operator

June

3 Notary
12 Valentines
14 Athlete

¹See appendix E for a sample of such a card.

28 Farmer
Fisherman
29 Telephone operator

July

1 Banker
Hospital
2 Fireman
8 Bread maker
25 Driver
27 Railroad worker

August

3 Dry cleaner
12 Artist
13 Prisoner
21 --
28 Exceptional child

September

6 Tailor
Barber
9 Veterinarian
27 Radio
Cook
30 Secretary

October

1 Traveling man
12 Child
15 Professor
18 Physician
Painter
21 --
28 Anti-alcoholic
22 CB
27 Shoe shiner

November

15 Republic
19 Flag
25 Blood donor

December

4 Advertiser
7 Blind
11 Architect
Engineer
13 Ophthalmologist
23 Neighbor
28 Life-guard

The youth groups have the freedom to work creatively as they capitalize on these occasions, turning them into effective bridges of communication. For instance, during Nutrition Week (March 26-31), a nutrition class could be started. On Health Day (April 7) the youth groups could begin a Five-Day Plan to stop smoking among the city's soccer teams. Another example would be to visit sick people in the hospital on their special day and give them a greeting card of encouragement and a flower as a token of God's love for them.¹

With the TV-spot strategy which speaks to the felt needs and

¹See appendix E for a sample of such a card.

interests of the community and which makes effective use of other media, and includes personal contact in a follow-up program, Brazil's Seventh-day Adventist youth may not only experience new witnessing confidence and spiritual growth in their own lives, but may also make a significant contribution to the spread of God's message of love throughout their country.

APPENDIX A

Stress Rating Scale

TABLE 10
STRESS RATING SCALE

Rank	Life Event	Rating
1.	Death of a spouse	100
2.	Divorce	73
3.	Marital Separation	65
4.	Jail term	63
5.	Death of close family member	63
6.	Personal injury or illness	53
7.	Marriage	50
8.	Fired from job	47
9.	Marital reconciliation	45
10.	Retirement	45
11.	Change in health of family member	44
12.	Pregnancy	40
13.	Sex difficulties	39
14.	Gain of family member	39
15.	Business readjustment	39
16.	Change in financial state	38
17.	Death of a close friend	37
18.	Change to a different line of work	36
19.	Change in number of arguments with spouse	35
20.	Mortgage over \$10,000	31
21.	Foreclosure of mortgage or loan	30
22.	Change in responsibilities at work	29
23.	Child leaving home	29
24.	Trouble with in-laws	29
25.	Outstanding personal achievement	28
26.	Wife begins or stops work	26
27.	Begin or end school	26
28.	Change in living conditions	25
29.	Revision of personal habits	24

TABLE 10 Continued

Rank	Life Event	Rating
30.	Trouble with boss	23
31.	Change in work hours or conditions	20
32.	Change in residence	20
33.	Change in schools	20
34.	Change in recreation	19
35.	Change in church activities	18
37.	Mortgage or loan less than \$10,000	17
38.	Change in sleeping habits	16
39.	Change in number of family get-togethers	15
40.	Change in eating habits	15
41.	Vacation	13
42.	Christmas	12
43.	Minor violations of the law	11

APPENDIX B

Storyboards

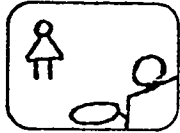
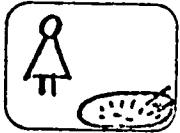
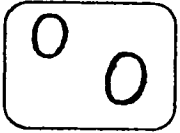
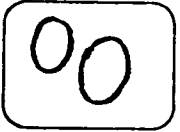


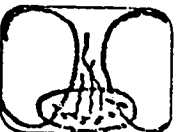
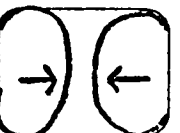

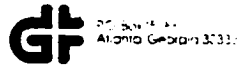
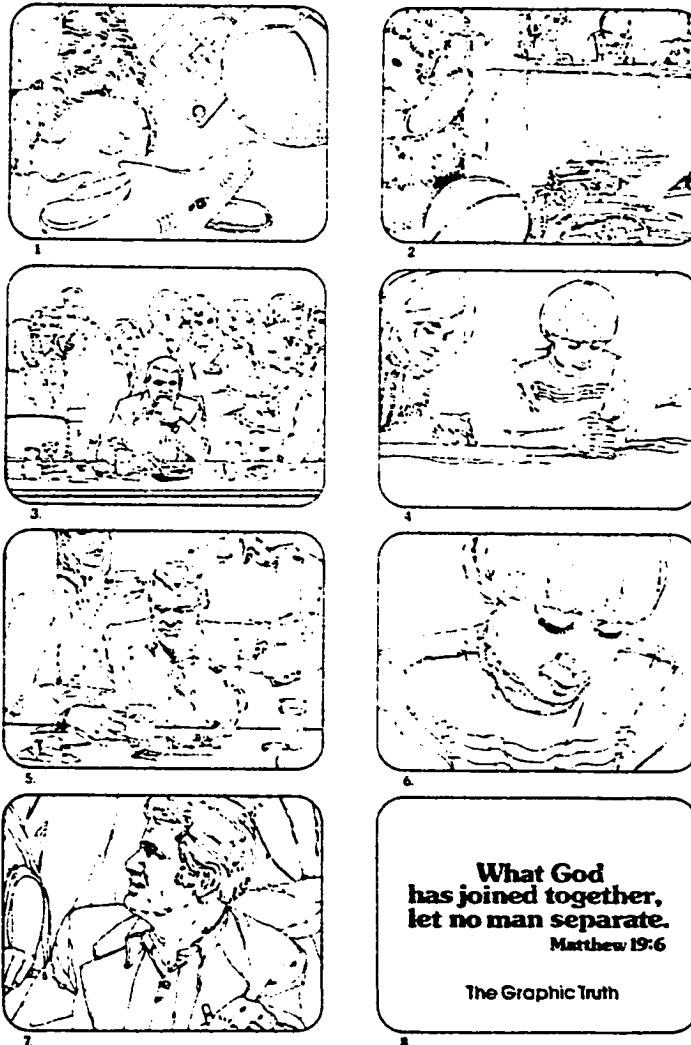
VIDEO		AUDIO
	MS OF TALENT COMING IN. THE OTHER TALENT IS SITTING DOWN.	BG
	CU ON THE ASH TRAY	BG
	MS OF TALENTS	BG
	ZOOM IN OF TALENTS	BG
	ZOOM IN OF TALENTS	BG
	CU OF TALENTS	—
	SUPER THE ASH TRAY	DON'T LET YOUR LOVE TURN TO ASHES
	LOSE THE SUPER	WE'LL HELP YOU QUIT SMOKING. IT'LL BE GOOD FOR YOU
	DISSOLVE TO GRAPHIC. FADE TO BLACK	CALL NOW 471-3400 471-3400 AND FEEL THE DIFFERENCE.

Figure 2. Typical storyboard in rough form.



The Divorce Spot. Created by The Graphic Truth.



1. Open on close-up of young boy's belongings. Ambient SFX. In background mother says "Go ahead, honey, God is listening."

2. Camera slowly pans toys and moves up to establish a medium shot of mother and son kneeling beside bed in prayer. The little boy begins to pray. "Now I lay me down to sleep..."

3. Abrupt cut to bar-room scene. Loud music and conversation intensify the contrast to the peaceful home setting that opened the spot. Camera frames group in medium shot and begins slow zoom in on one man.

4. Cut back to silence of bedroom. Continue slow zoom at same speed toward the little boy as he prays. "...I pray the Lord my soul to keep, if I should die before I wake..."

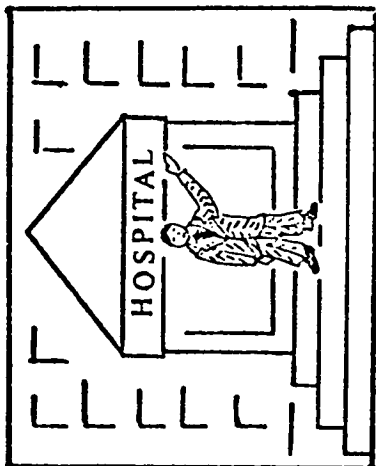
5. Cut back to bar-room sequence. With loud SFX. Continue slow zoom in on same man. Now almost isolated.

6. Cut back to little boy's bedroom. Zoom fully into his face as he finishes prayer. "...I pray the Lord my soul to take. Bless Mommy and dear Lord Jesus, please bless Daddy, wherever he is..."

7. Cut back to bar. Zoom in for close-up of man as he orders another drink and turns to talk to someone. Freeze on him.

8. Slow dissolve and SFX fade. Go from bar-room scene to Scripture title. "What God has joined together, let no man separate." Matthew 19:6

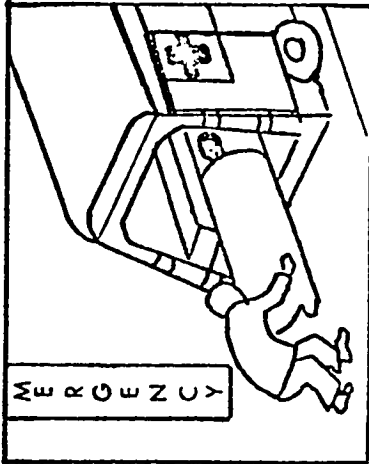
Figure 3. Typical storyboard in finished form.



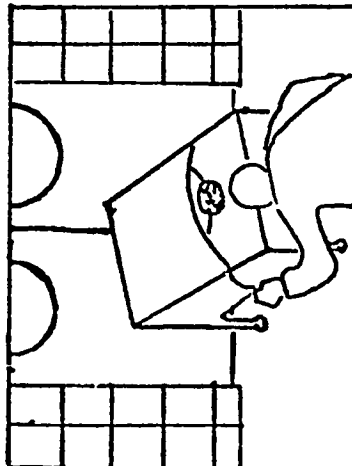
1. Music: Under and out in 4 seconds.
"As mayor of Main City, one of my
greatest



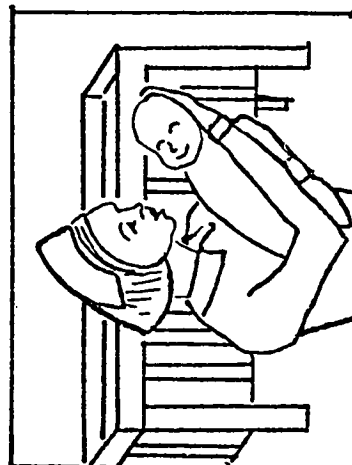
2. concerns is the health of our citizens.
We never



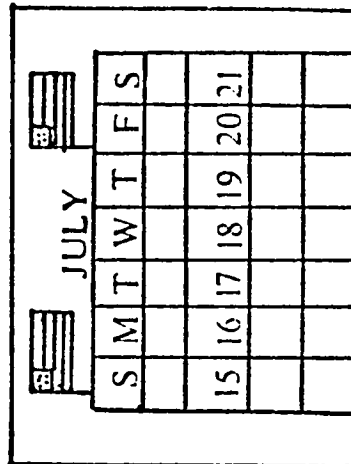
3. know when emergencies will strike us
and



4. our loved ones.

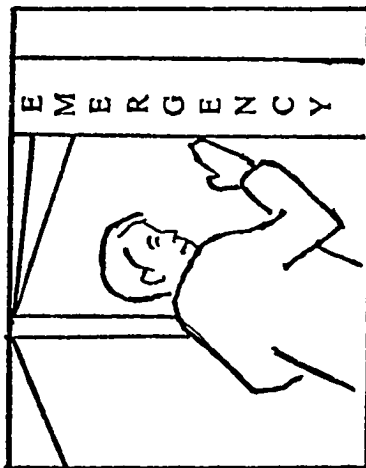


5. One of the clearest ways to provide
protection for ourselves and our loved
ones

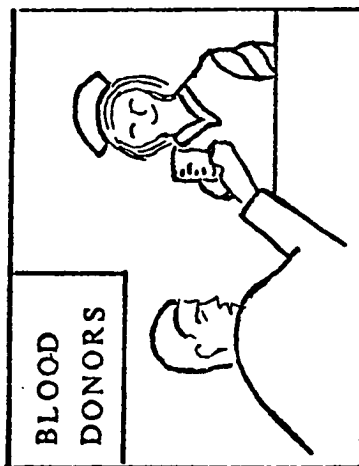


6. is to take part in the annual Blood
Drive the entire seven days starting
July 15.

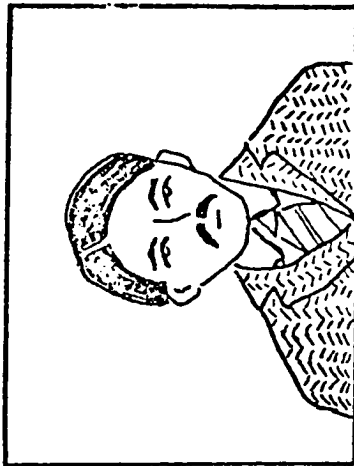
Figure 4. Another storyboard in finished form.



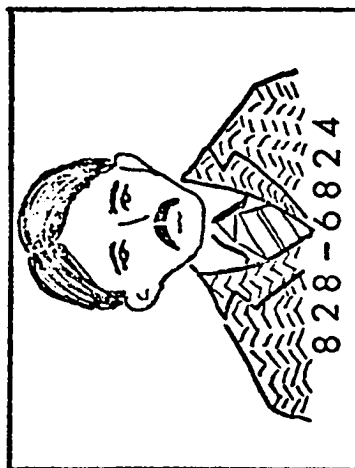
7. Signing up and giving blood takes so little



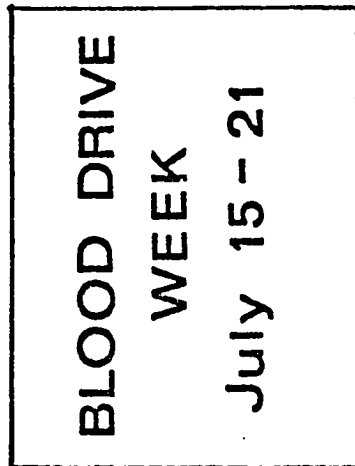
8. time and does so much. If you are over 100 pounds, over 18, and in good health,



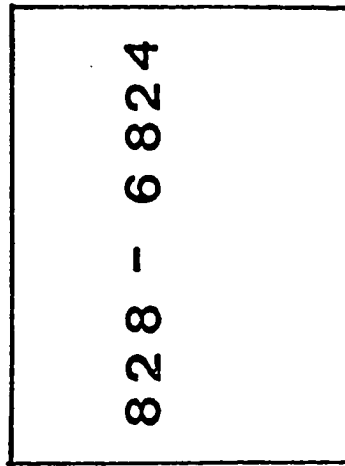
9. please help those who need blood to live—today and tomorrow.



10. You may make your pledge appointment by calling the special number, 828-6824, 9 AM through Midnight.



11. You can't afford not to."



12. Music up and out. Fade to black.

Reprinted here from Len Biegel and Aileen Lubin, Mediability: A Guide for Nonprofits (1975), with the kind permission of Taft Products, Inc., Washington, D.C., pp. 56-57.

Figure 4 continued

APPENDIX C

Scripts

GENERAL CONFERENCE SPOT COMMISSION
RADIO SPOT #1
LENGTH: 30 SECONDS

SFX MUSIC UP

MARIE CLARK: I get very disgusted, because I don't believe in
 can't. And so many people say, "I can't." I lost
 my sight just before I was six years old. I've
 crocheted a great deal. It's very restful to me.

SFX: SOUNDS OF HAND SAW UP

MARIE CLARK: If I want a shelf in a certain place, I saw it out
 with my saw and . . .

SFX: HAND SAW SOUNDS FADE, AS NAILING SOUNDS UP

MARIE CLARK: nail it together and put it the way . . .

SFX: NAILING SOUNDS FADE, AS ROUTER SOUNDS UP

MARIE CLARK: . . . I want it. I have no problem with the router.

SFX: ROUTER SOUNDS FADE OUT

MARIE CLARK: And I make rugs. I weave baskets. And I've done
 tin art. If I want to make a blouse . . .

SFX: SEWING MACHINE SOUNDS UP

MARIE CLARK . . . or if I want to make an apron, I just cut it
 out of material the way I want to do it.

SFX: SEWING MACHINE SOUNDS FADE OUT

MARIE CLARK: Of course, I've been blind ever since I was six years
 old. I really don't feel I'm handicapped. I think
 everybody can do something.

ANNOUNCER: A message from the Seventh-day Adventists.

GENERAL CONFERENCE SPOT COMMISSION
TELEVISION SPOT #2
LENGTH: 60 SECONDS

- | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. John Todorovich is sitting in a rocking chair, looking at some photos in an album. | 1. EFX: MUSIC UP
JOHN: I have experienced the tragedy of losing my wife . . . |
| 2. CU of John's hand, holding a photo of himself and his wife. Both are smiling. | 2. to whom I'd been married almost 30 years. |
| 3. John puts the photo back into the album, and closes the book. | 3. Her death was sudden, totally unexpected. |
| 4. Dissolve to John sitting on the edge of his bed in his bedroom talking. | 4. She fell asleep. She didn't wake up. |
| 5. CU of John's face. He's still talking in the bedroom. | 5. The strength, the joy, the very juices of life are just out. They're gone at this time. |
| 6. Dissolve to John standing alone in the kitchen, washing dishes. | 6. But I do trust the Lord. And I do know that . . . |
| 7. CU of John at the kitchen sink. He looks wistfully out the window, and up to the sky slightly. | 7. His Word tells me that He is coming again. |
| 8. Dissolve to John walking along a hilltop. He stoops to pick a dry flower, and adds it to a bouquet he's making. He then settles down close to the ground to look at some more flowers. | 8. And I believe I will see my wife again on that day. I remember occasionally picking a flower out of the yard and bringing it in. It meant a lot to her. But wish I'd done it oftener. |
| 9. Dissolve to John in the bedroom again, talking from the edge of his bed. | 9. Take the time to do the little things that you know will be meaningful to the one you love. |
| 10. Dissolve to John on the hilltop again. He picks up a rock and hurls it. | 10. Do it today. Because today is all you have. |
| 11. Frame freezes just after rock thrown. Title dissolves in: "a message from the SEVENTH-DAY ADVENTISTS." Holds, fades black. | 11. SFX: MUSIC CONTINUES TO END OF SPOT, FADES OUT. |

GENERAL CONFERENCE SPOT COMMISSION
RADIO SPOT #2
LENGTH: 30 SECONDS

SFX:

MUSIC UP

JOHN TODOROVICH:

I have experienced that tragedy of losing my wife. Her death was sudden, totally unexpected. The awfulness of it is always in the background. But I do trust the Lord, and I do know that his Word tells me that He is coming again. And I believe that I will see my wife again on that day. Take the time to do the little things you know will be meaningful to the one you love. Do it today. Because today is all you have.

ANNOUNCER:

A message from the Seventh-day Adventists.

SFX:

MUSIC FADES OUT.

APPENDIX D

Jingles

PALMAS PRÁ VOCÊ, MAMÃE

Arranjo: Alexandre Letra e música: Najla Bechara

The musical score is written for voice and piano. It consists of five systems of staves. The first system has two staves with the lyrics 'Pal-mas prá vo - cê, ma-mãe, Pal-mas pa-ra a-le-grar,'. The second system has two staves with 'Pal-mas pa-ra ho - me-na-gear, Seu va-lor re-lem - brar.' The third system has two staves with 'Pal-mas pa-ra e - nal-te-cer, Pal-mas pa-ra en - ter-ne-cer,'. The fourth system has two staves with 'Pal-mas pa-ra en - gran-de-cer, Com a - mor en-tre - gar.' The fifth system has two staves with 'es-tas pal-mas prá vo - cê, Ma - mãe!' and ends with a double bar line. The music is in a simple, melodic style with a piano accompaniment.

Figure. 5. Sample jingle for a Mother's Day campaign.

Mamãe, Sempre-Viva em meu Coração

mário jorge lima

alexandre reichert fo

De flos meu ca-mi-nho or-na-men-ta-do sem-pre es-tã, Mãe

for-mas e ma-ti-zes, eu ve-jo em pro-je-ção; Vo en -

tan-to há u - ma só que nun-ca mor-re em meu jar-dim. Mãe

mãe, flos sem-pre vi - va, vi - va em meu co - ra - ção.

Figure 6. Sample jingle for a Mother's Day campaign.

Mamãe, Amor-Perfeito

Mário Jorge Lima

Alexandre Reichert F9

No mei-o de flo-res de co-res sem par, Pro-

cu-ro u-ma flor com a qual com-pa - rar, Sua

vi-da e vir-tu-de, sua gra-ça, seu gei-to, MA-

MÃE VO-CÊ É UM A - MOR PER - FEI - TO!

Figure 7. Sample jingle for a Mother's Day campaign.

APPENDIX E

**Illustration of materials and advertisements used
in the Brazilian campaigns.**

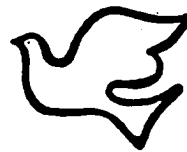
Figure 8. Top: A sample of the standard blank card on which different messages can be printed or handwritten for various campaigns.

Middle: The same card printed for the target audience of girls who smoke.

Bottom: The card here carries a message for nurses.



jovens adventistas do 7º dia



*Se uma flor fumasse...
perderia o perfume e o hálito puro.
Ficaria com aquele cheiro de fumo.
Já pensou? Uma flor tossindo?
E aquele pigarro? Nada romântico!
Mas uma flor não fuma.*

jovens adventistas do 7º dia



Sempre que você pôs suavidade nas mãos,
bondade nos olhos, e escolheu palavras
amenas para dizer, você serviu e representou
o grande amor de Deus aos sofredores.

jovens adventistas do 7º dia

Figure 9. Opposite: A photograph of a couple representing the youth groups who participated in Ingathering. They're holding one of the posters used in the Ingathering campaign and are wearing a necktie, T-shirt, and hat designed for the Adventist youth.



**ASSISTÊNCIA
SOCIAL
ADVENTISTA**



PARTICIPE

JOVENS ADVENTISTAS DO 7º DIA

PARTICIPE

ASSISTÊNCIA SOCIAL ADVENTISTA

JOVENS ADVENTISTAS DO 7º DIA

Figure 10. Opposite: A close-up of a young lady wearing the Adventist Youth T-shirt and hat.

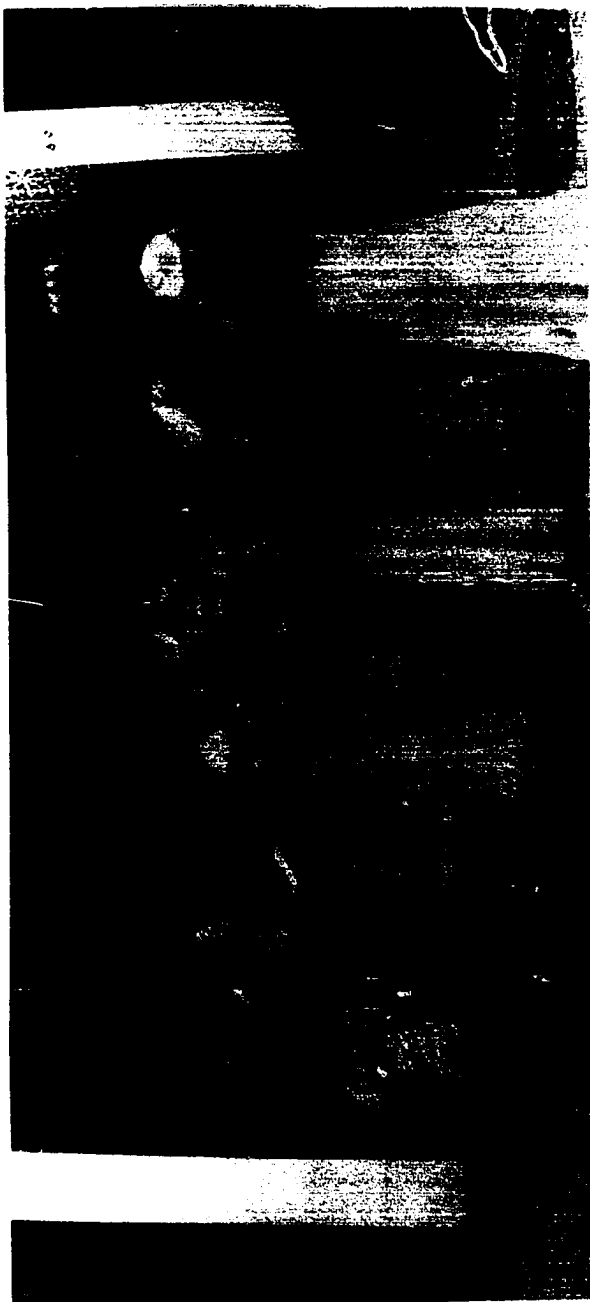


Figure 11. Opposite: A close-up of the Adventist Youth
necktie and handkerchief.



Figure 12. Top: A photograph of a youth group in action during the Mother's Day campaign.

Bottom: A miniature of the cards, posters, and billboards used during the Mother's Day campaign. The message says: "A big hand for you, Mama" (Note: in Portuguese "palmas" means both "clapping hands" and gladiola). All campaign materials reproduced here originally appeared in full color.



**PALMAS PRA
VOCÊ, MAMÃE!**



JOVENS ADVENTISTAS DO 7º DIA

Figure 13. Bottom: Another example of the posters and billboards used in a Mother's Day campaign. The message says, "Mama, you're ever alive in my heart" (Note: the flower in the picture is called "ever-alive" in Portuguese).



**PALMAS PRÁ
VOCÊ MAMÃE!**



JOVENS ADVENTISTAS DO 7º DIA



**MAMÃE,
sempre-viva em
meu coração.**



JOVENS ADVENTISTAS DO 7º DIA

Figure 14. The children of the Seventh-day Adventist elementary schools also participated in the campaigns.



Figure 15. Top and bottom: Feedback from the first campaign helped the organizers to develop a card including a coupon which aids in the follow-up program. The message on the bottom card reads: "Mama, you're a perfect love" (Note: in Portuguese "perfect love" is the name of the flower pictured).

Envie para FAMILIA FELIZ - C.P. 1189 - 20.000 - RJ.

Nome: _____

Rua: _____ N.º: _____

Cx. Postal: _____ CEP: _____

Cidade: _____

Estado: _____

CEP: _____

Endereço: _____

Envie para FAMILIA FELIZ - C.P. 1189 - 20.000 - RJ.

Nome: _____

Rua: _____ N.º: _____

Cx. Postal: _____ CEP: _____

Cidade: _____

Estado: _____

CEP: _____

Endereço: _____

MAMÃE
você é um
amor-perfeito.



JOVENS ADVERTISERS DO 700A



Figure 16. Opposite: A photograph of a young lady carrying the shopping bag distributed as one of the advertising specialties during a Mother's Day campaign.

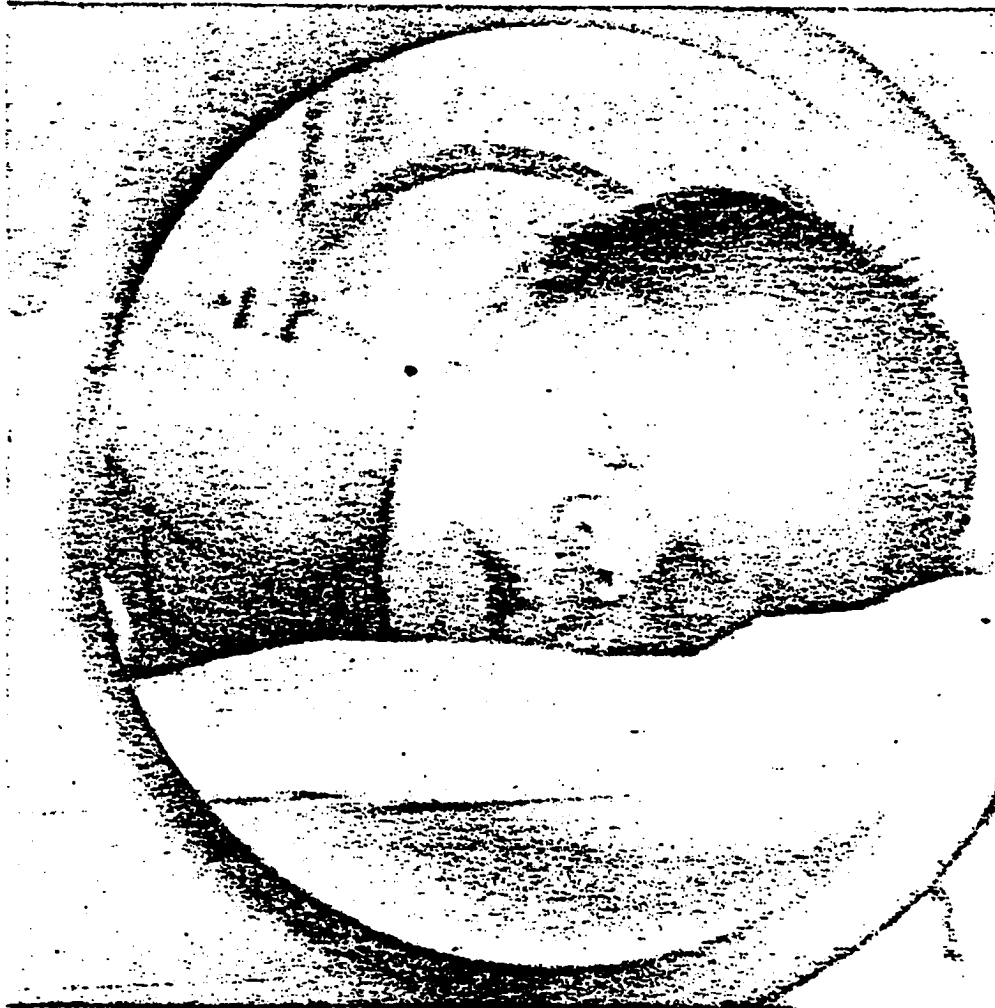


Figure 17. Opposite: A photograph of one of the couples representing the youth groups. The young lady is holding a shopping bag given out during the "perfect love" Mother's Day campaign.



Figure 18. Opposite: A sample newspaper advertisement for an Adventist hospital. It appeared on Mother's Day.

Mãe, só duas.



Em momentos decisivos, a ciência dá até de mamar. Mas não é só isso que exige um recém-nascido carente. Para que ele possa desenvolver todo o seu potencial, muitos outros cuidados além da incubadora precisam ser tomados a todo instante.

Por isso, o Silvestre acaba de criar o equipadíssimo Cetin - Centro de Tratamento Intensivo Neonatal.

Só muito bem preparado em gente e instalações alguém pode cumprir um papel de tanta responsabilidade como cuidar de prematuros, bebês com

problemas respiratórios, cardíacos, cirúrgicos, más formações congênitas e peso baixo.

Mãe, às vezes é preciso duas para entrar na vida com maturidade.



Centro de Tratamento Intensivo Neonatal

HOSPITAL ADVENTISTA SILVESTRE

Onde a ciência também é mãe.

Ladeira dos Guararabes, 253 ou Caixa Postal 758 - Rio
Fones: 255-0212 Ramal 402 - 252-4597 - 255-5523

Framus

Figure 19. Opposite: A reproduction of the card given out during the Father's Day campaign. The message reads: "Dad, when I grow up, I want to be just like you."

UM PRESENTE PARA VOCÊ.
 CURSO POR CORRESPONDÊNCIA
 GRATUITO
 FAMÍLIA FELIZ (10 Lições)

Nome
 Rua N.º
 Cx. Postal CEP
 Cidade Estado
 Envie para FAMÍLIA FELIZ - C. P. 1189 - 20.000 - RJ

**Papai, quando
 eu crescer,
 quero ser igual
 a você.**

JOVENS ADVENTISTAS DO 7º DIA



Figure 20. Opposite: A photograph of a billboard displayed in Rio de Janeiro during a Father's Day campaign.

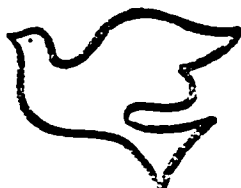


Figure 21. Opposite: A sample of the sympathy cards used in the first Project Balm. No logo had been developed and no device was provided for follow-up.

em seus momentos de
dor e saúdade,
o consolo divino esteja
em seu coração.

jovens adventistas do 7º dia

Figure 22. Opposite: A sample of the sympathy cards used in the second Project Balm. This time the card included not only a coupon for a correspondence course on the meaning of life, but also an invitation to a series of five meetings presented by the Voice of Youth.



*A lágrima de saudade que aqui
desliza, será o orvalho refulgente
na manhã da ressurreição.
O divino Consolador coloque esse
bálsamo em você. Hoje. Agora.*

Jovens Adventistas do 7º Dia

*...e para reafirmar esse momento de paz...
participe conosco:*

1. Homenagens póstumas.
2. A ressurreição que garante as outras.
3. O dia de matar as saudades.
4. Salva por uma lágrima.
5. O planeta da vida infinita.

LOCAL:

DIAS:

HORAS:

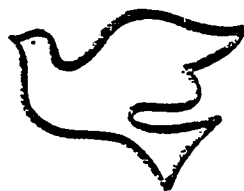
CURSO GRÁTIS POR CORRESPONDÊNCIA

Assinale o curso que deseja fazer: ☐ Um Encontro
Com a Vida (20 lições); ☐ A Família Feliz (10 lições);

Nome..... Cx. P.....
Rua..... Nº.....
Apto..... CEP.....
Cidade..... Estado.....

Envie para o PROJETO BÁLSAMO, Caixa Postal
1189 --- ZC-00; 20000 --- Rio de Janeiro, RJ.

Figure 23. Opposite: A sample of the sympathy card used in the third Project Balm. It was designed by Amin Rodor, Youth Director of the East Brazil Union.



*Que o suave Bálsamo do Consolo Divino
envolva seu coração na dor da saudade!*

jovens adventistas do 7º dia

CURSO GRÁTIS POR CORRESPONDÊNCIA

Assinale o curso que deseja fazer: ☐ Encontro
Com a Vida (20 lições); ☐ A Família Feliz (10 lições):

Nome Cx. P.
Rua Nº
Bairro CEP
Cidade Estado

Envie para o PROJETO BÁLSAMO, Caixa Postal
1189 — ZC-00: 20000 — Rio de Janeiro, R.J.

Figure 24. Top: A card from Project Balm on a tombstone in one of the old Catholic cemeteries.

Bottom: Project Balm being carried out by the youth groups in a modern cemetery.

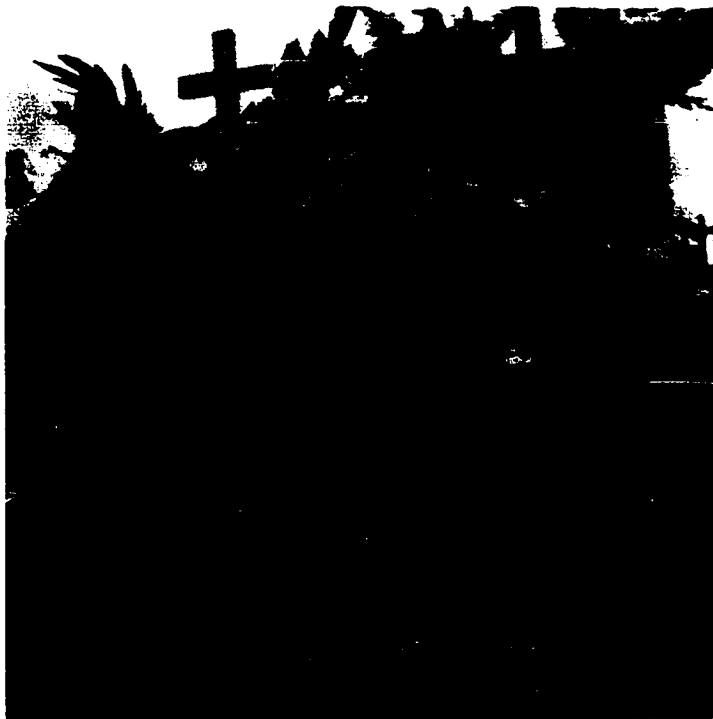


Figure 25. Opposite: A sample of the billboards designed for a religious follow-up campaign. The message reads: "Christ is coming . . . be prepared."



Figure 26. Opposite: A sample of the large poster displayed in front of every Seventh-day Adventist church during the campaign.



CRISTO VEM
PREPARA-TE

JOVENS ADVENTISTAS

Figure 27. Opposite: A reproduction of a two-page magazine advertisement in full color. It was directed at pregnant women who smoke. For the anti-smoking campaigns the logo of the dove was not used because it was thought best not to involve this symbol and all it stands for in controversial issues.

SÓ HÁ UMA SAÍDA...

Você é responsável pelo carinho que seu filho necessita. Já imaginou que tudo que você recebe divide com ele?

Até a fumaça...

A fumaça corre, corre pelo seu sangue.

Num instante chega até ele.

O pequeno coraçãozinho, então,

começa a bater ora bem mais rápido,

ora mais devagar que o normal.

E ele, bem pequenino,

escondidinho e protegido dentro de você,

já começa a sofrer.

Sofre por não ter liberdade para escolher.

Na maioria das vezes já nasce doente.

Ou não nasce.

Será que você quer realmente que isso aconteça?



ASSOCIAÇÃO NACIONAL
DE SAÚDE
CARIATA

Figure 28. Opposite: A reproduction of posters which were offered to and put up in local hospitals. They are directed against smoking in hospitals.

É PROIBIDO FUMAR AQUI.

Se você não fuma, não fume aqui. Se você fuma, não fume aqui.

Se você não fuma, não fume aqui. Se você fuma, não fume aqui. Se você não fuma, não fume aqui. Se você fuma, não fume aqui. Se você não fuma, não fume aqui. Se você fuma, não fume aqui.

Uma hospitalização por doença tipicamente custa uma boa quantidade de dinheiro. E a qualidade da vida dos nossos funcionários, enfermeiros e médicos não fumam nas dependências do Hospital. Por que? Por responsabilidade e respeito à vida.

Por isso não fume.
Pense nos outros.
Pense em você.



**Figure 29. Opposite: A reproduction of posters used in schools.
The target audience is teenagers who smoke.**

EU NÃO FUMO. FELIZMENTE.

Muita gente por aí
tem cheiro de cinzeiro.
Eu não estou a fim disso.
Gosto do meu perfume.
Pra que jogar fumaça
e cinza em cima das
coisas que eu gosto?

Minha roupa, minha pele
e meus amigos.

E por que gastar
pra manchar os dentes,
ter tosse e pigarro?

Gosto de ser eu e não
ficar copiando os outros.

Quero respirar e viver.



ASSOCIAÇÃO
NACIONAL
DE SAÚDE
E TEMPERANÇA

Figure 30. Opposite: A sample of the card the Seventh-day Adventist young people use when they visit with patients in hospitals.



as mãos que
formaram
e sustentam
o mundo
aquele que
nos dá a vida
não se esqueça
de você.

SAÚDE E PAZ
JOVENS ADVENTISTAS DO BRASIL

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